VOGUE

PREVIEW OF SUMMER

Incorporating Vanity Fair April 1, 1949 Price 50 Cents in U. S. and Canada $1.00 All Other Countries
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This **LITTLE PIG** goes to market—and stays at home too. A young Joyce with its footprint platform sole and glove-soft pigskin to pamper every toe. Its surprise lining is merry country gingham.
PIG-IN-A-POKE bag—with a miniature change purse all its own—swings fancy-free from a wrist-length drawstring. In natural or oatmeal pigskin.
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joyce

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The best shoes you can buy are the best buy!

DELMAN

Blue Belles

are the spring-into-summer signs

and standards of fashionables.

This beautiful basic blue appears in

ever-changing scenic shoes season after season.

Sketched here a sextette in suede and calf fresh

from the sensitive fingers of Delman

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

never before anything like Araline by Marie Earle

REVOLUTIONARY NEW "CONTOUR CORRECTIVE" FORMULA AND METHOD

Absolutely new . . . sensationally different . . . Araline is not a hormone cream. It is a unique blend of astringents and fine oils combined with a method of application designed to help firm the contours of face and neck and give your skin a younger, healthier appearance.

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Vogue
April 1, 1949

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Vol. 113, No. 6
Whole No. 1826

Blue moons . . . afloat on Traina-Norell's moonstruck white chiffon

BONWIT TELLER

New York Boston
White Plains
Palm Beach

fashion fitted — inside and out —
Evans
Matched Ensembles
Just as you carefully coordinate your costume, so Evans coordinates your *most important* accessory.
Every Evans handbag is an ensemble within itself with lipstick, powder box, cigarette case and automatic lighter, in gold-finished metal, all designed by Evans to match one another and the lavish handbag that carries them.
® Evans is elegance
See the Evans "Dragoon," in finest calf, (Black, Brown, Navy, Red, Green, Turf Tan), designed to perfect your favorite Spring costumes. Superbly ensembled with Evans cigarette case, powder box, lipstick and automatic lighter. About $60, plus tax. Evans Matched Ensembles in other lovely leathers, fashion-wise colors, elegant fittings, a complete range of prices . . . at fine stores only.
EVANS CASE CO. — NORTH ATTLEBORO, MASSACHUSETTS
New York City, Chicago, Los Angeles, Dallas, Cleveland, Boston
Creators of Evans Matched Ensembles, automatic lighters, cigarette cases and powder boxes

George Platt Lynes

Lady at Home...serene, every inch the chatelaine in our crisp-as-mint iridescent-striped rayon taffeta Bendel Original. In white with smoke, steel blue, chocolate or red...and a parade of scintillating monotones. From our collection of Dine-at-home Fashions, $125.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Lilli Ann of san francisco

is specializing in slim-waisted, slim-making spring suits with romantic accents...as in this perfectly-shaped cutaway with its beautifully-cut collar and pockets, its well-placed stitching. It comes in finest quality 100% virgin wool sheen gabardine in all the smart spring colors...with a stunning reversible stole...about eighty-nine dollars...without stole about sixty-nine dollars ...sizes 10 to 20... at leading stores everywhere.

"of san francisco"
..city of sophisticates and superlatives
...of longest bridges and
suddenest hills, and
fairest flowers
and smartest women.

HURRELL PHOTOGRAPH – JOHN-FREDERICS HAT

FOR NAME OF STORE NEAREST TO YOU, WRITE LILLI ANN, 973 MARKET STREET, SAN FRANCISCO

PROPORTIONED FOR TWO WOMEN

SCALED FOR THE TALL . . . AGAIN FOR THE PETITE . . . TO GIVE THAT MADE-FOR-YOU LOOK WITH A MINIMUM OF ALTERATIONS. BLACK OR NAVY RAYON FAILLE. REGULAR OR PETITE SIZES 10 TO 20, AT 59.95 ALTMAN SPECIALTY SHOP, THIRD FLOOR

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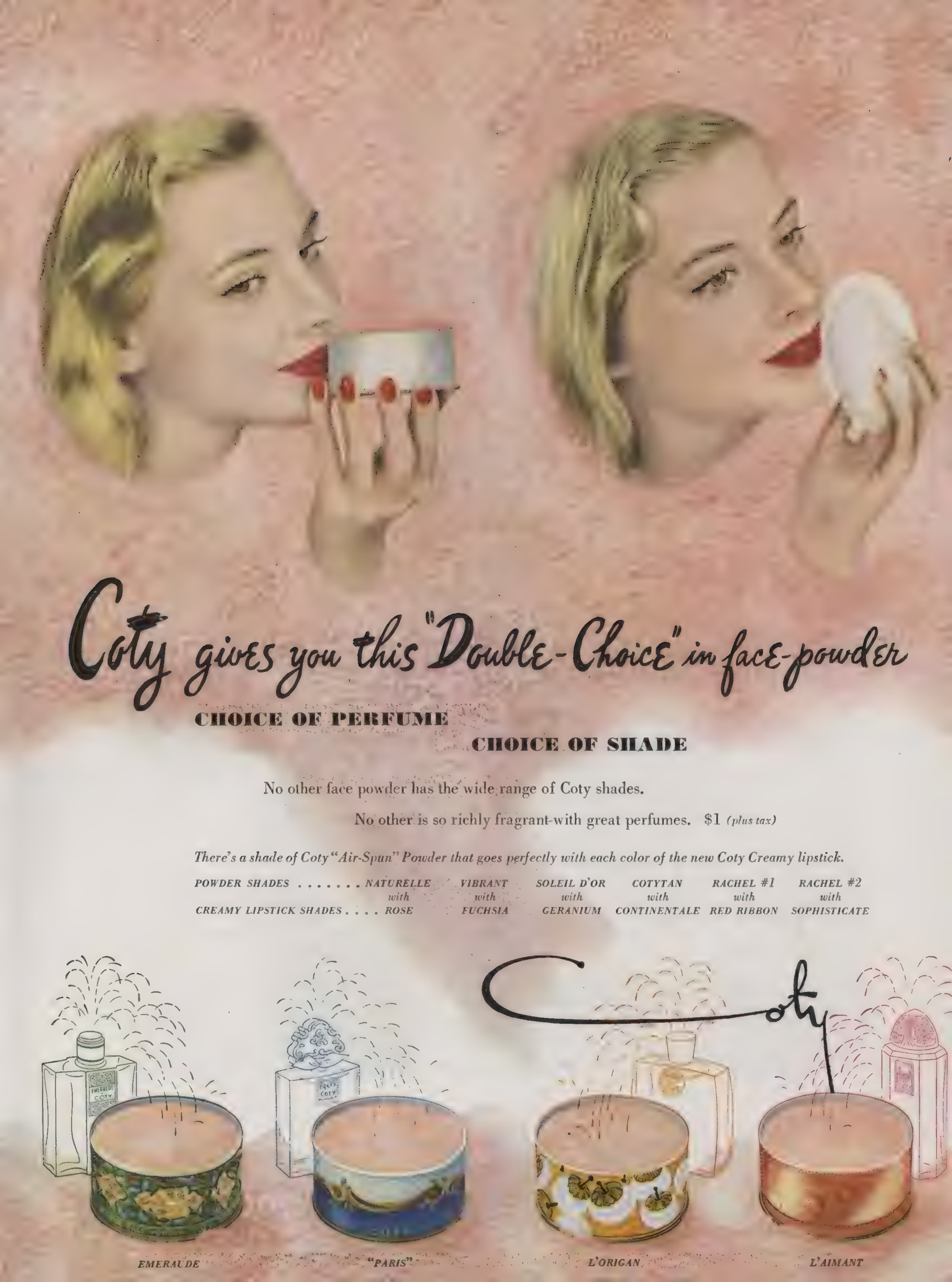
TO GRACE THE AMERICAN SCENE

Pure silk twill that flows like honey in a dress that's all demure, all discreet, until it plunges deep and cool at the neckline. Navy, taupe and bluebell. About $50.00. At fine stores everywhere. In New York at **LORD & TAYLOR.**

HAT BY MR. JOHN

LARRY ALDRICH
NEW YORK


Coty gives you this "Double-Choice" in face-powder
CHOICE OF PERFUME
CHOICE OF SHADE
No other face powder has the wide range of Coty shades.
No other is so richly fragrant with great perfumes. $1 (plus tax)
There's a shade of Coty "Air-Spun" Powder that goes perfectly with each color of the new Coty Creamy lipstick.
POWDER SHADES . . . . . NATURELLE with ROSE | VIBRANT with FUCHSIA | SOLEIL D'OR with GERANIUM | COTYTAN with CONTINENTALE | RACHEL #1 with RED RIBBON | RACHEL #2 with SOPHISTICATE
CREAMY LIPSTICK SHADES . . . .
Coty
EMERAUDE
"PARIS"
L'ORIGAN
L'AIMANT

ACCESSORIES BY JOHN-FREDERICS

PHOTOGRAPHED BY FONSSAGRIVES

Galey & Lord, inc..... *Galey & Lord designs a new dobbie cotton for Jacques Fath's first American collection.*

fabrics from

Burlington Mills

New color...a light dancing red...red...red

Revlon's "Touch of Genius"

For Spring!

The fresh new red you always hoped you'd find!

You've looked! You've found it! And call it what you will...intuition...genius... Revlon gives you now a lively vivid red to set you tip-toe. Watch the excitement! See how heads turn...your clothes sparked by "Touch of Genius" have caught the magic, too!

A red so rare as Spring, long-awaited as first love...a dancing red ..."Touch of Genius" for the smartest matching lips, fingertips and face!

Matchbox . . . 1.60 plus tax

Lastron Nail Enamel...Lipstick...Fashion Plate Face Make-Up...Face Powder

PHOTO: RAWLINGS. COSTUME: DIOR. MAKE-UP: DEL RUSSO OF REVLON. JEWELS: HARRY WINSTON. ©1949 REVLON PRODUCTS CORP. COLOR ON LIPS AND FINGERTIPS AS ACCURATE AS PRINTING METHODS ALLOW.

HELENA RUBINSTEIN

world's leading beauty authority introduces the new idea in face powder...atomizes pure silk in

Silk Screen

Silk spun on spools

Fluffs of raw silk

Color intensity tested

Pure silk blended powder

This face powder miracle by cosmetic genius, Helena Rubinstein, blooms and clings with new silken tenacity as it mists complexions with the finest textured beauty ever achieved in a face powder! Pure spun-silk ... micro-pulverized and dynamically blended with the finest powder ever formulated . . . creates this fabulous Silk Screen Face Powder that sheers on with more allure . . . with more living color perfection . . . 'til it seems to become your skin itself . . . as your skin seems to become silk!

Your choice of 8 of the most skin-glorifying shades!

Specially formulated for each skin type to bring radiance to dry skins . . . a silken veil of perfection to oily skins. *3.50, 1.00.* **silk compact powder**...this unique silk powder pressed into neat, non-spilling form for compact form to carry in your purse for day-long touch-up. *1.50*

all prices plus tax

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most revolutionary
fabulous new

FACE POWDER

New Silk Screen Face Powder

"diamond and amethyst jewels by MARIANNE OSTIER"

It's Manchester Tissue® time again! R&K's own prime cotton, looking very '49-ish with its oriental neckline and slope shoulders, its tiny tucks, threaded through with gilt. And to clinch it: the gold kid belt. In pastels . . . sizes 9 to 17; 10 to 18. **$17.95.** *At fine stores everywhere, or write R&K Dress Corp., Dept. 4V, 1400 Broadway, N.Y.C.*

that ayres look –

L. S. Ayres + co.

INDIANAPOLIS

Dress and Hat by Traina-Norell

Van Raalte

"BECAUSE YOU LOVE NICE THINGS"

Speak of chic!

Speak of Amersuede®...

Dip your hands in color, slip your hands in softest Amersuede—and flip these delectable gloves in the suds whenever you've a mind to. They're those famous sueded double-woven rayons, with such a deceptively expensive look, in such a marvelous variety of styles and colors. At better stores everywhere, only $2.00 a pair.

—and Van Raalte is famous for underthings and stockings, too.

Fred. A. Block gives costume significance to his lovely new flowered rayon print by adding a worsted wool stole that shelters the shoulders, capelet fashion. In toast or purple, sizes 10 to 18. Exclusively at Smartwear in Milwaukee . . . 98.95

Dedicated to you
and your own fair world! A lavish slip
of shimmering pure silk satin . . . the
colour Proud Navy, the net brought from
England . . . the embroidered medallion a gala touch!
All grace-of-motion in the gentle
Fischer manner. Charming, too, in white, pink,
black, light blue or bitters brown.
32 to 42 sizes.
Heavenly* silk lingerie by Fischer
*Reg. U. S. Pat. Off.
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Omar Kiam's
fabulous drift
of silk chiffon_
the beauty of
the Ben Reig collection.
185.00, on the Third Floor
Lord & Taylor_New York,
Manhasset, Westchester,
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Sheila Lynn
DESTINED FOR A DUAL ROLE...CRISP, RAYON CREPE DRESSES, SHORT SLEEVED,
DARINGLY BARING FOR NOW THRU SUMMER...SPUN LINEN JACKETED TO DOUBLE
THE WEARING...THE STACCATO QUALITY OF THE DOTS AND DASHES
CARRIED THRU IN VIBRANT COLOR. UNDER $35.
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WASHINGTON, D. C.
JULIUS GARFINCKEL
ATLANTA
RICH'S
CLEVELAND
HALLE BROS.
INDIANAPOLIS
L. S. AYRES
SAN FRANCISCO
CITY OF PARIS
AT FINE STORES EVERYWHERE OR WRITE: SHEILA LYNN, NEW YORK 18, N. Y.

Sophie tiers lace into a frail pyramid, delicately adds a web of fichu for important spring evenings. A Sophie Original, in our Designer Collections.

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1805 . . . The Empress Josephine's diamond Tiara, gift of Napoleon I.
(owned by Van Cleef & Arpels)

1949 . . . Our own fabulous diamond necklace and earring creations.

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World famous French designers and manufacturers of precious jewelry

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Hal Reiff
A dress, cool, elegant, effective...in an
imported linen, hand-drawn, crease-resistant.
White enlivened with tortoise or navy, natural with tortoise.
Sizes 10 to 20. A Frost exclusive, $69.95.
Frost Bros.
San Antonio

Adrian

snow roses designed for **J. W. ROBINSON CO.** Beverly Hills

With a special talent

for precise tailoring . . .

CELANESE* CLASSIC CREPE

At Bergdorf Goodman, New York; Blum's Vogue, Chicago; Harzfeld's, Kansas City; Neiman-Marcus, Dallas. For other stores write: Celanese Corporation of America, New York 16.

Creamy smooth Oxford Crepe of acetate rayon gives added importance to the well-tailored summer sports dress. An Original by Adler & Adler, in pink cloud and other soft shades. About $45.

Celanese* fabrics... wonderful for nearly everything you wear

*Reg. U. S. Pat. Off.

In the Linen Closet — *smooth Wamsutta Supercale* Sheets and Pillowcases, soft Wamsutta-Somerset Towels.* **On Mother** — *flowing negligee of Wamsutta Batiste over a slip of rich Wamsutta Lustercale*.* **On Daughter** — *dainty frock of Wamsutta Lustersheer* collared in Wamsutta Organdy.* **On Grandmother** — *graceful dress of Wamsutta Chambray.* **At the Window** — *bouffant ruffled curtains of Wamsutta Organdy.* **On the Bed** — *crisp ruffle canopy and spread of Wamsutta Organdy, luxurious Wamsutta Supercale Sheets and Pillowcases.*

KEPPLER

Wamsutta

... A WAY OF LIVING

Since 1846, the name "Wamsutta" has meant "the finest of cottons" to millions of women. Today, more than ever before, it stands for a way of living . . . living at its rare best. And there are many good reasons . . .

Wamsutta Supercale* — the nation's most wanted sheets and pillowcases . . . to bring new beauty to your bedrooms . . . new comfort to your slumber hours . . .

Wamsutta Towels — beauty-woven by Somerset to deep thirsty softness . . . to brighten your bathrooms . . . add that final luxurious touch to your daily bath . . .

Wamsutta Fabrics — in smart apparel fashioned of Wamsutta's luxurious cottons by leading manufacturers . . .

Wamsutta Fabrics-by-the-yard — to make your clothes and your children's, too . . . to help decorate your home . . . to add in many ways to your more gracious living.

Write for our new helpful booklet: "*17 Quick Tricks to Refresh Your Home.*" You will enjoy it!
WAMSUTTA MILLS — Dept. 15 — New Bedford, Mass.

Supercale is best . . .

Supercale sheets and pillowcases combine the choicest of long-staple cottons, extra combing for extra-smooth beauty, *Equi-Tension* weaving for greater strength and wear, a thread count that bows to none. These are the traditional Trousseau Sheets of America . . . lighter for laundering, stronger for thrifty long life, lovelier for the jewel of a bedroom you'll prize and your friends will admire. No doubt about it — there's nothing "just as good" as *Supercale* . . . nothing quite so fine to have or to give.

*REG. U. S. PAT. OFF. BY WAMSUTTA MILLS

Wamsutta

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Textiles

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For lovelier hair...

the *New* Hair Cosmetic

...Shades by Nature

...Color by ***TRESemmé***

Beautiful, *Believable* Colortones
...to give your hair shining highlights, natural-looking color that lasts and lasts. Ask at your Beauty Salon for this New Kind of hair flattery...

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Caution: Use only as directed on label.

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One color does not make a rainbow.
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Or lingerie.
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Right now it's blues. Wonderful blues.
From nursery blue to boudoir blue
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gowns and panties and bras.
You'll see them wherever you see
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lingerie is sold.
FLAT GOODS DIVISION, Empire State Building, N. Y.
Burlington Mills
"Woven into the Life of America"
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QUALITY
MAKER OF • WOMEN'S OUTERWEAR AND UNDERWEAR FABRICS • MEN'S WEAR FABRICS • DECORATIVE FABRICS • COTTON PIECE GOODS AND YARNS • CAMEO STOCKINGS • RIBBONS

Such a lovely way to be caught in the rain!

invitation to a shower! Lovely you... welcoming soft Spring rain in this exquisite Empire coat by Sherbrooke. Wonderfully flattering with a two way helmet-hood. Of Celareign*, a Celanese* rayon, Cravenette* treated. Celanese* rayon lined. Mauve, navy, yellow, blue, aqua, red, green, gray, russet and black. Sizes 8 to 16. About $40.00.

Available now at stores listed and better stores everywhere.

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B. Altman & Co., New York, N. Y.
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*Reg. U.S. Pat. Off.

SHERMAN BROS., INC. • 205 WEST 39th STREET • NEW YORK 18

Girandole Earrings
in the golden manner of
Monet
master jeweler
Rembrandt
Degas
Rubens
Durer
Watteau
da Vinci
Fascinating earrings inspired by the Crystal Girandole of the pre-Victorian Era . . . Finely wrought pendantry that twinkles with every movement to lend enchantment to your ear. Each is a superb bit of craftsmanship, a finished work of art in famous MONET plate for enduring wear. Each bears the signature of MONET. Rubens $5 . . . da Vinci 15 . . . Durer 7.50 . . . Watteau 10 . . . Degas 3 . . . Rembrandt 15 . . . At finer shops everywhere • Monet Jewelers • 6 West 32nd Street • New York, N.Y.
All prices plus tax

Dots with dash spell news in Dan River's iridescent chambray

Telegraphic in its "right now" message. Dan River's new iridescent cotton chambray alight with swiftly changing color, darkly overprinted with solid dots. Completely washable, fast color, Sanforized. Dan River Mills, Inc.*

Dress by Jerry Parnis. Henna, deep purple, teal blue, green. Sizes 10 to 16.

About $35 at all Peck and Peck stores; Neiman-Marcus, Dallas; I. Magnin west coast stores.

*Fabric shrinkage no more than 1%

From our Joseph Halpert collection of Jacques Fath originals . . . this lyrical linen called "Almost Like Being in Love". . . as indeed you will be with its so new and lilting lines.

In metal grey or navy with removable
white fichu, or in seabeach with suntan.
In misses' sizes. 89.95

North Room Dresses, Fourth Floor

Matching linen gloves by Shalimar
Hat by John Frederics

THE TOWLE HALLMARK
There's a Towle pattern that's perfect for you
Whether your preference in solid silver turns toward traditional beauty such as Towle's French Provincial, or to the romantic as expressed in Towle's Madeira, you'll find your taste represented in one of Towle's many fine patterns.
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TOWLE'S FRENCH PROVINCIAL
TOWLE'S MADEIRA

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Night and Day . . . in Mink

The fly away look . . .
in dark cotton broadcloth . . .
guaranteed washable, of course.
Winged collar, winged cuffs
and novelty bands on skirt.
Navy Plum, Toast, Green and Aqua.
Sizes 10 to 20 *$15.00*

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BEST & CO.
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FOXY designs afternoon chiffons—feminine and fabulous.

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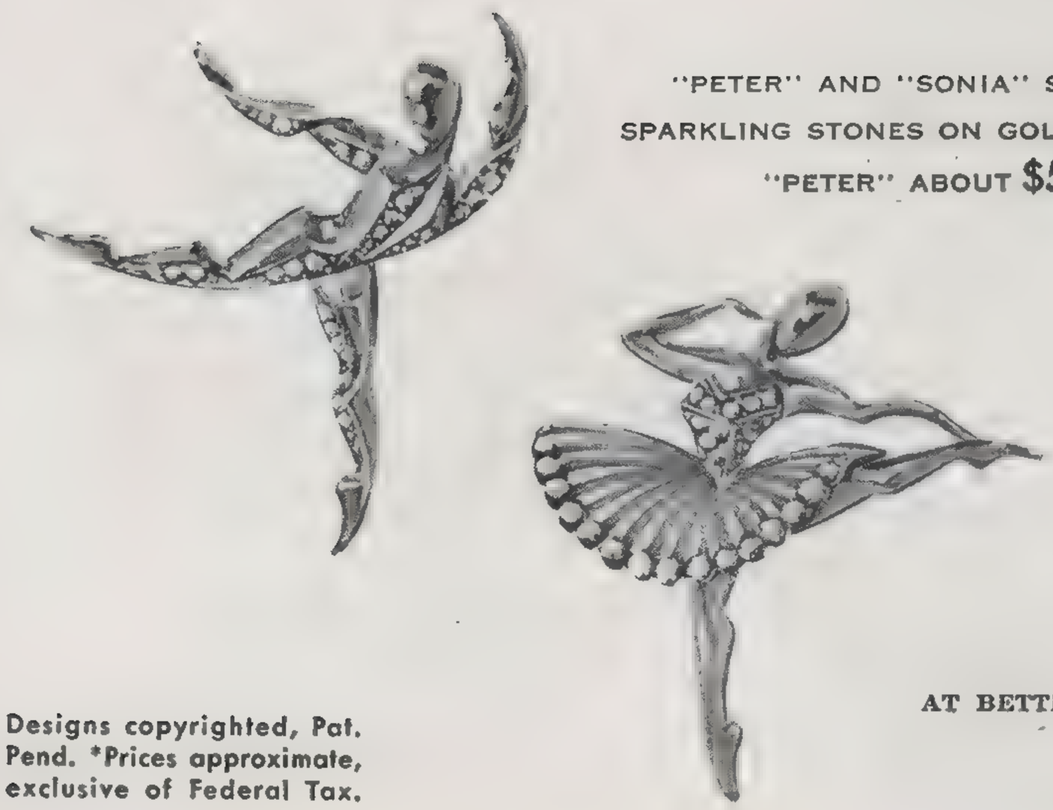
EXQUISITE COSTUME JEWELS THAT ARE STRIKING IN THEIR DELICATE SIMPLICITY OF DESIGN. CHOICE OF ENGRAVED (ENGINE TURNED) RHODIUM OR GOLD FINISHED PIECES ENCRUSTED WITH RHINESTONES AND SIMULATED PEARLS OR OTHER COLORED STONES. BRACELET **$6.00**, PIN **$5.00**, NECKLACE **$11.00.***

ALSO AVAILABLE ARE MATCHING SCATTER PINS AT **$3.00**, EARRINGS AND OTHER PINS FROM **$5.00** TO **$15.00.***



"PETER" AND "SONIA" STAGED IN THE BOUCHER FASHION. SPARKLING STONES ON GOLD AND RHODIUM FINISHED METAL. "PETER" ABOUT **$5.00** AND "SONIA" ABOUT **$7.50.**

Designs copyrighted, Pat. Pend. *Prices approximate, exclusive of Federal Tax.

AT BETTER STORES EVERYWHERE

MARCEL BOUCHER et CIE
347 5th Ave., New York City
607 South Hill St., Los Angeles

"The Enchanted". . . visions in white seen in our Adrian Room. From a series of floating gowns that highlight Adrian's Spring-Summer collection. Exclusive with Gunther-Jaeckel in New York.

Gunther Jaeckel
666 FIFTH AVE. AT 53RD

Expressing the sentiment of Easter . . . a possession to cherish . . . a truly thoughtful gift—Richelieu Pearls and Satinore Creations in Rosaries $7.50 to $11.00—at better stores everywhere.

Richelieu Pearls*

they're beautiful . . .

** ingeniously simulated*

JOSEPH H. MEYER BROS. INTERNATIONALLY FAMOUS CREATORS OF RICHELIEU PEARLS • "IRIDELLE" • "SATINORE" • "GOLDEN GLAMOUR" • "PERLE DE MER" • ®

Ming Blue

15 denier. For those all-round-the-town blues, from powder to deep navy. Wonderful with white, accented in blue and coral.

Avocado

20 denier. New and subtle, truly spring-inspired! Wear it afternoons, with smart jungle greens, creamy yellows, misty limes.

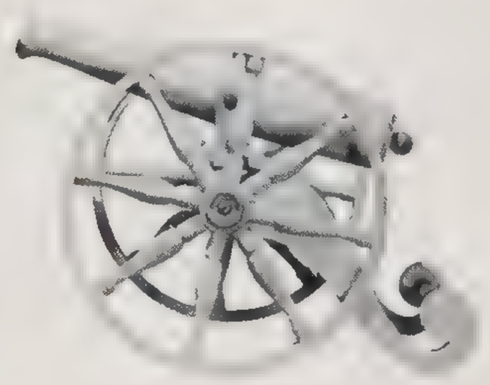
Sun Gold

30 denier. A cruise-tan shade, effective with tailored browns, coppers, burnt orange. With accessories in natural tones.

not just nylons...but a Wardrobe of Cannon Nylons

CANNON NYLONS that deftly (or daringly) complement every spring costume! It's the "wardrobe idea" in stockings. And here you have a sample trio from Cannon's newly created colorings... all fashion-sure and fabulously flattering.

Choose several... in daytime or nighttime deniers. In *your own* leg proportions. And remember, they're full-fashioned. With the dull finish, the ankle-hugging fit Cannon is famous for! Start building *your* Cannon Nylon Wardrobe now!



TRADE MARK CANNON

Created by the makers of Cannon Towels, Sheets, Blankets... Cannon Mills, Inc., 70 Worth St., New York 13, N. Y.

COPR. 1949 CANNON MILLS, INC.

For the
prettiest girls
in the
Easter parade

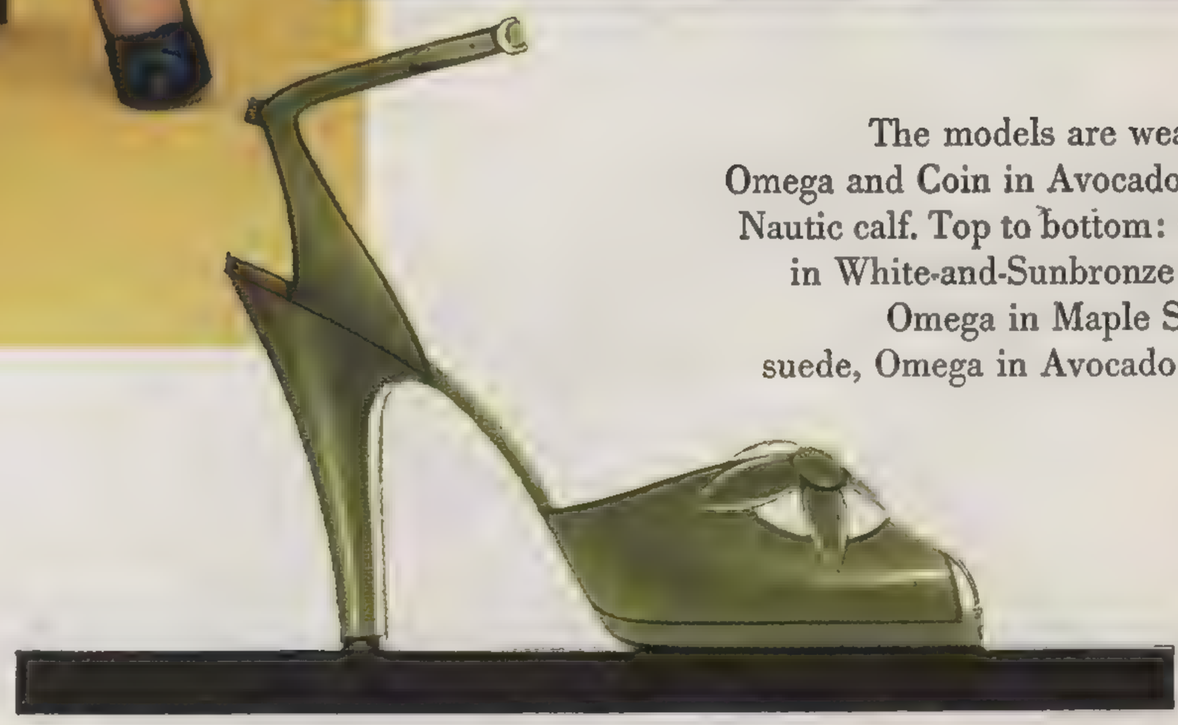
Twenty-ones

EXCITING FOOTWEAR

New Spring **"Petal Points"**

You must see "Petal Points"—Twenty-Ones' flattering flower motif in lilting Spring shoes . . . to promenade so prettily at Easter, to wear all Summer through. In fashion's pet colors. In pump and sandal styles. With and without platforms. In your choice of heel heights. So much fashion for so little price! Typical of all Twenty-Ones, the shoes created to *add* excitement to all the exciting things you do.

$9.95-$10.95 most styles.
At leading stores.



The models are wearing Omega and Coin in Avocado and Nautic calf. Top to bottom: Coin in White-and-Sunbronze calf, Omega in Maple Sugar suede, Omega in Avocado calf.

Dresses by Judy 'n Jill, Hats by Irene, Bags by Dominion Leathercrafters

BARRETT SHOE CO.
DIVISION OF GENERAL SHOE CORPORATION
NASHVILLE, TENN.

make the most of your

Golden Chance

The perfume of the year . . . excitement in the scent, the bottles, the name. A fragrance of delicacy with dash. Make it your golden setting — in everything from perfume to talcum.

Perfume 1.50 to 20.00. Cologne 1.50. (plus tax)

Harriet Hubbard Ayer

New York London

Paris

Directoire Prints
on
Mallinson's
rayon
Rusteena *

DRESSES BY JOHN FREDERICS

Mallinson recaptures the pure elegance of the Directoire—in a crease-resistant, washable fabric of 1949. On Rusteena's nubby texture, delicate prints come to life—muted shades have new color. Ask for Directoire prints on Rusteena in fabric by the yard.

Mallinson fabrics

The Mallinson elephant assures the best in fashion and quality

NATIONAL MALLINSON FABRICS CORPORATION
1071 AVENUE OF THE AMERICAS, NEW YORK 18
CHICAGO • SEATTLE • LOS ANGELES • SAN FRANCISCO

Newton Elkin

translates the

song of

summer into

a graceful sandal

of pastel

elegance.

exclusive with

Bonwit Teller of Philadelphia

Lighthearted economy in Nylon net and
Nylon lace. Floating peignoir, Camellia or Gardenia, $22.95.
Shapely night dress in two layers of the net,
Camellia over Gardenia, $25.00. Sizes 11 to 15.

Extasee

DIVISION OF VANITY FAIR MILLS, INC. • MAKERS OF VANITY FAIR LINGERIE • KNEELAST STOCKINGS • EXECUTIVE OFFICES, READING, PA.

in the city of Washington

WOODWARD & LOTHROP

for fashions and gifts

Here, in our brilliant new showing of summer fashions and accessories are these beautifully cut coordinates of crease-resistant imported Irish linen . . . to mix and match. Suit, $39.95. Shorts, $12.95. Blouse, $12.95. Matching pieces not shown: vestee halter, cardigan jacket, pleated skirt, sun-back dress. Pink, powder blue, natural and ginger. Sizes 10—18.

CAROLYN*

Hat by Laddie Northridge

Carolyn's first choice is fine cotton taffeta, a dress with all the sophistication of silk. It's the way you want to look this summer in the city: well poised and incredibly cool. Detailed with smocking and rhinestone buttons. A MIL-JAY design, available in all the newest colors. Sizes 12 to 20. About $30.

*Who is *Carolyn*? Carolyn is a famous fashion organization. Each month they survey all the important fashion creations. They select only the most outstanding in design and in value—to bear the famous Carolyn label of fashion approval. • Carolyn Modes are sold exclusively in one smart shop in each city. Write to Carolyn, 123 W. 31st St., New York 1, New York for the name of the shop nearest to you.

Summer's color caught up close to your little.

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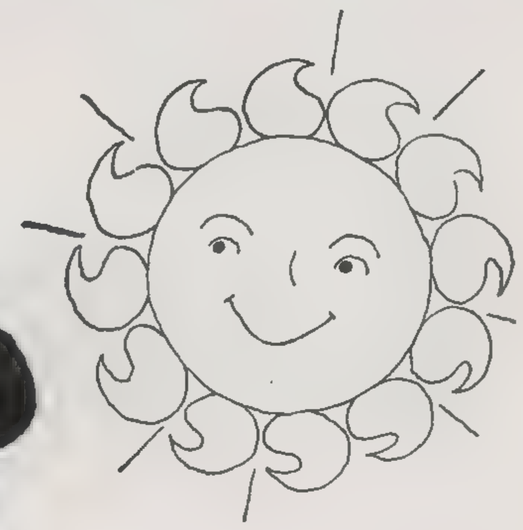

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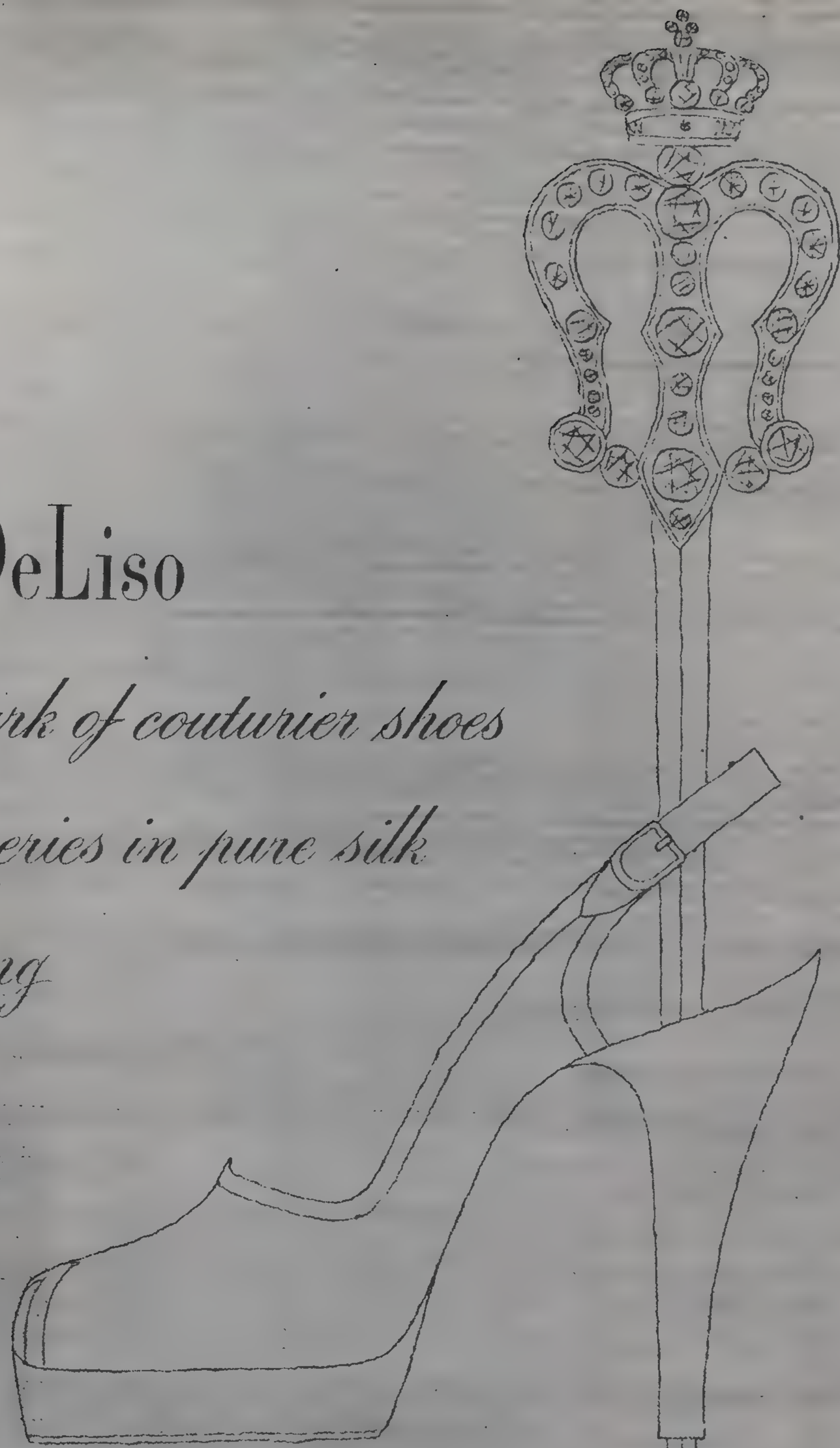

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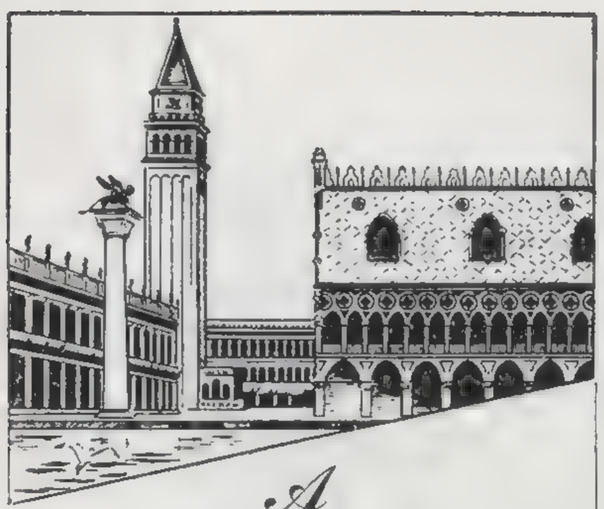

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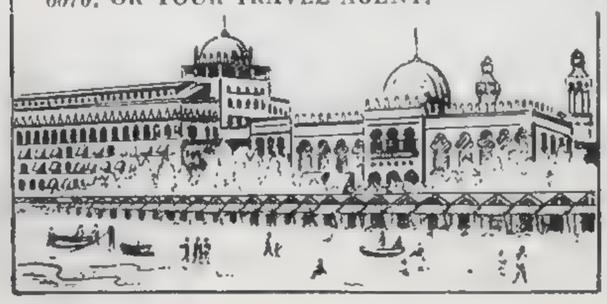

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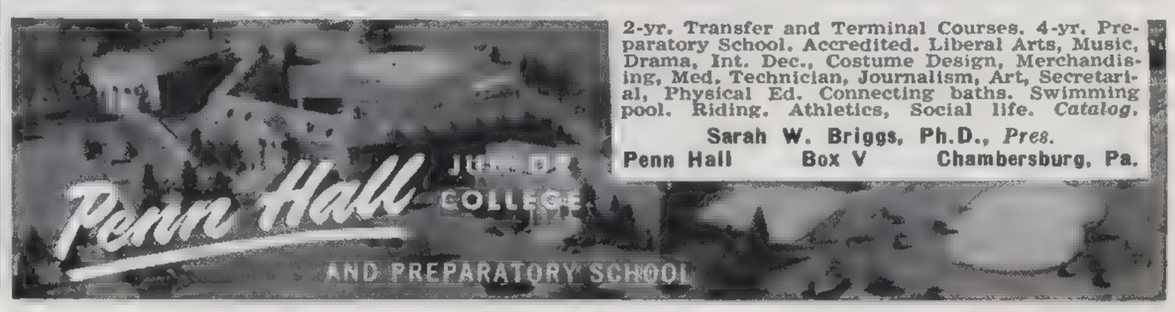

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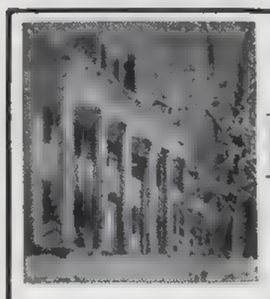

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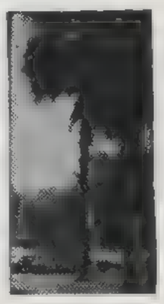

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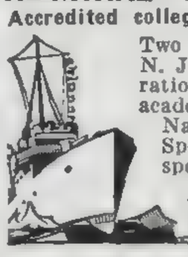
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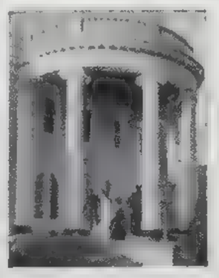
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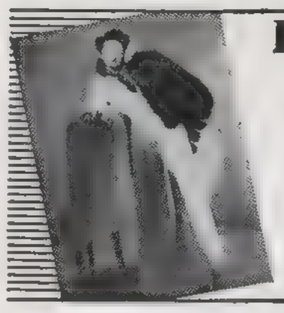

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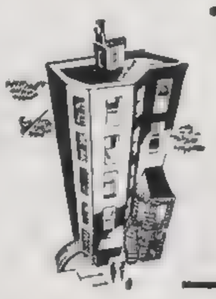

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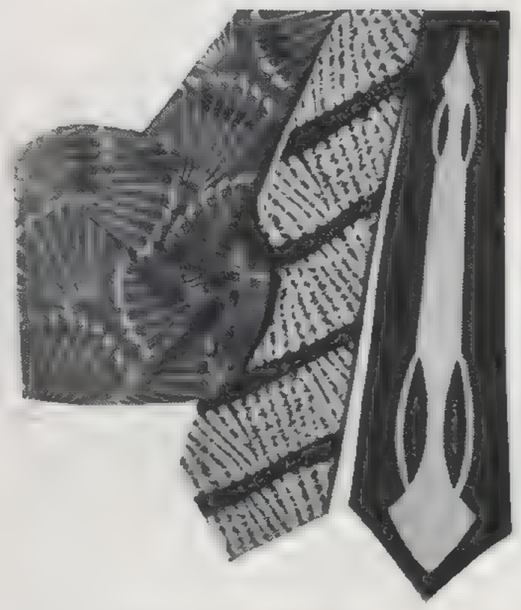
Suspenders . . . $ 8.50
With garters to match, the set . . . 11.00

Spring Selections



Designed for gentlemen who take pride in their choice of fine neckwear. Ties illustrated, $7.50 each. Color swatches on request.

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CRAVATEUR
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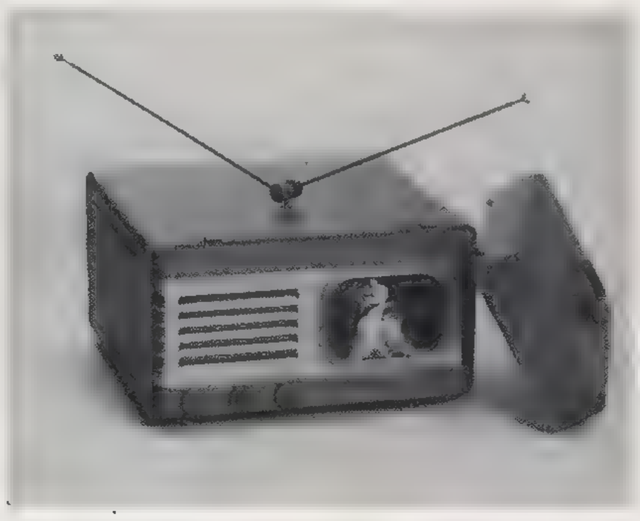
SIXTY EAST FIFTY-FIFTH ST.

Shop Hound . . .

FOR BACHELOR quarters. Leather coasters which have felt bases to prevent skidding, are embossed. In red, wine, green, or brown. $2.55, set of six. Dover Briars, 1470 Prospect Pl., Brooklyn, N. Y.

TRAVELLER'S NOTE. This portable television set looks like a handsome piece of luggage when closed, has a special aerial to insure good reception even en route. By Motorola, $199.95. Dynamic, 37 West 57th Street, N. Y. C.

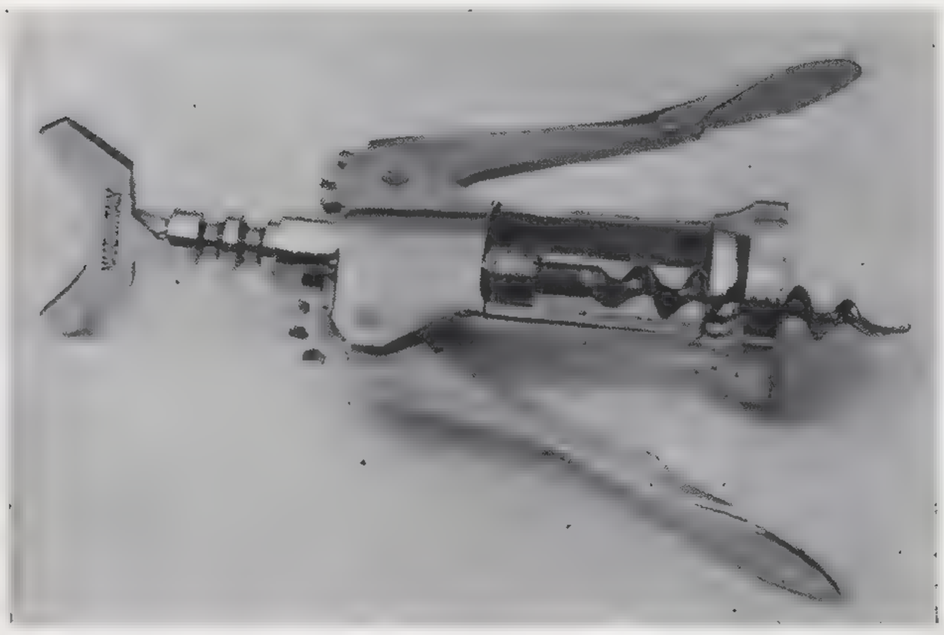


COCKTAIL SHAKER which is as easy to shake as maracas, chrome-plated outside, with an alcohol-proof wooden handle, a strainer inside. $14.50. At the Suburban Shop, 3050 N. Blvd., Manhasset, New York.

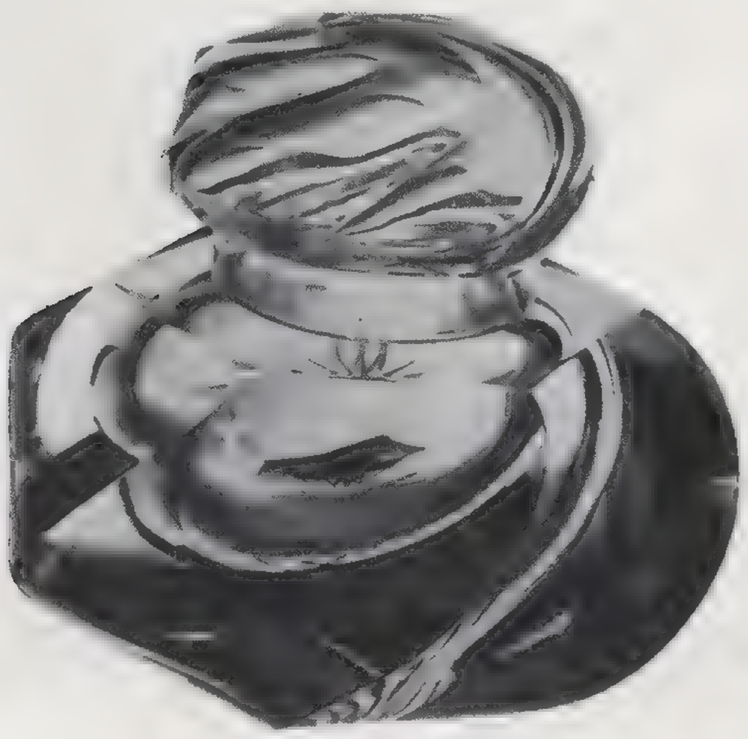
KIT to take tripping. Inside the tan pigskin case all the fittings to keep your hands well groomed. Included: scissors, file, and a wonderful pair of clippers. Chamois-lined. $8.50 postpaid. Ideal Mfg. Co., 312 E. 27th St., New York.

A SMALL key holder which is easily pulled from the deepest pocket. Its aid to location, an outside foreign penny. The whole is gold-plated. $2.40. By Mosell. At Nina & Nancy, 65 West 54th.

follows the men



FOR BROKEN CORKS, or any cork for that matter, a corkscrew imported from Italy, made of brass. It has a particular persuasion for the old, the stubborn. $3.50. Ginos, 195 Bleecker St., New York.



CLEAR, massive note for any desk. A heavy inkwell of Czechoslovakian hand-cut crystal, good thought for a worthy friend with an April birthday. $20. Antiques & Gift Dept., Bergdorf Goodman.

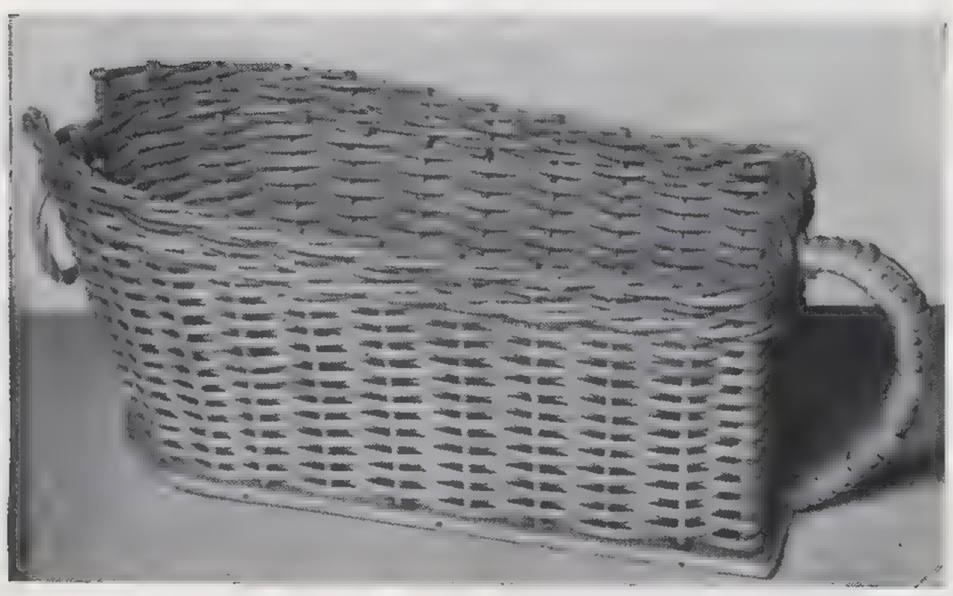


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TABLE NOTE. A wine basket of hand-woven wicker. A good present alone, or filled with a favourite bottle of wine. $4.50 postpaid, empty. The Game Room, 1538 Connecticut Ave., Washington, D. C.

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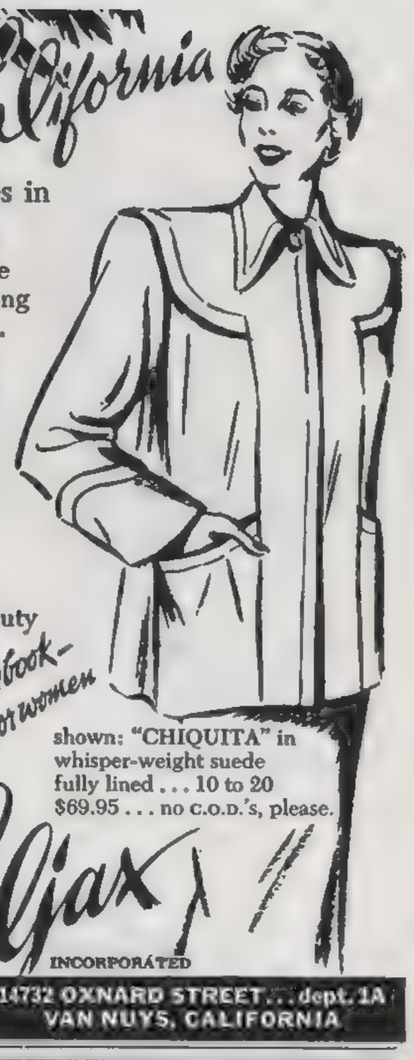

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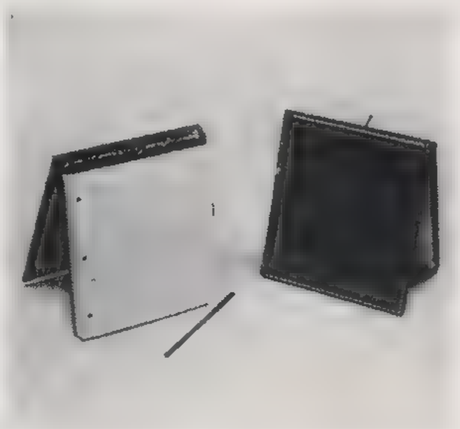

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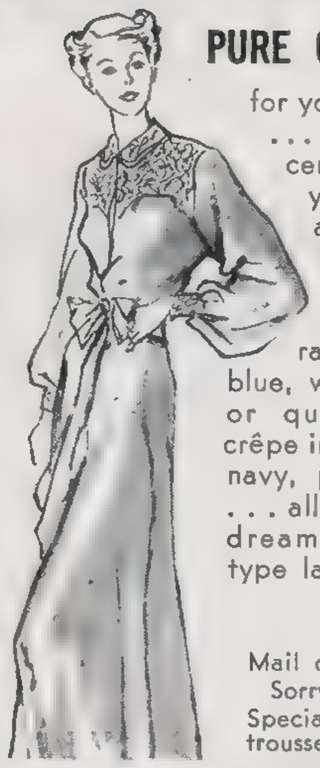

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MIEHLMANN

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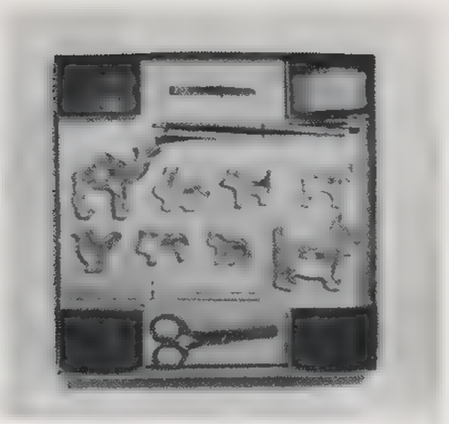

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Matching Belt, $4.95

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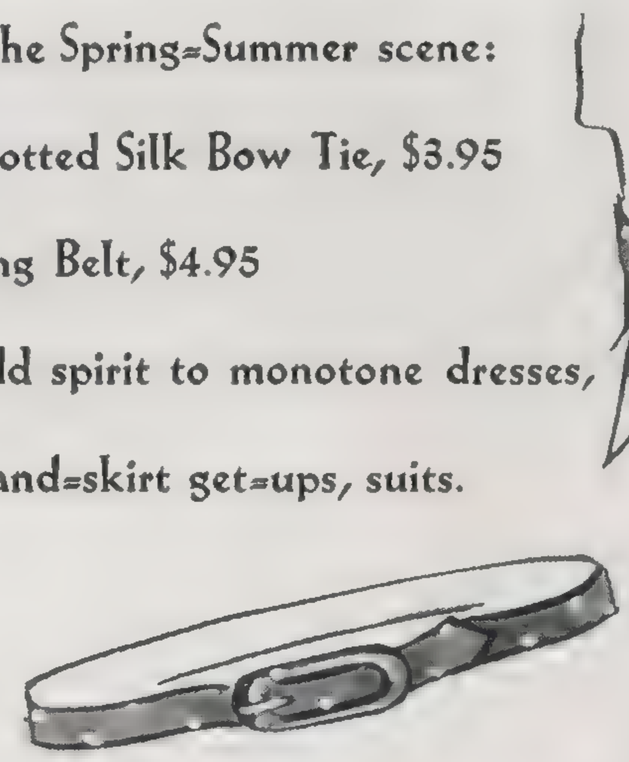

White dots on red, navy, kelly, pink, bamboo, aqua.

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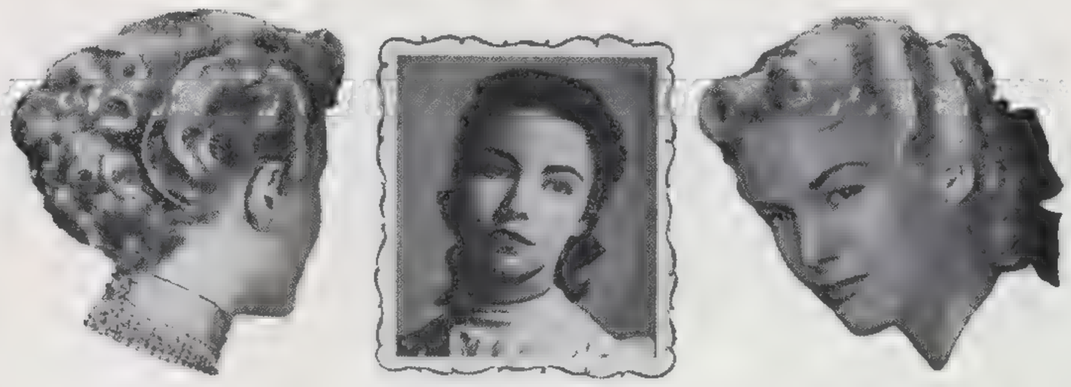

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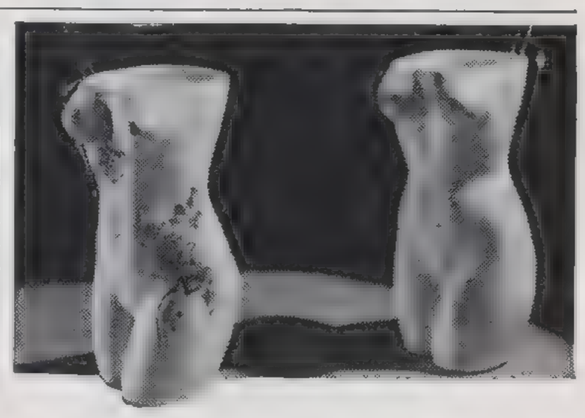

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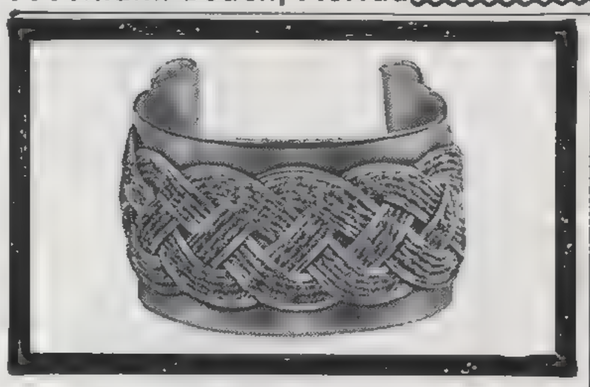

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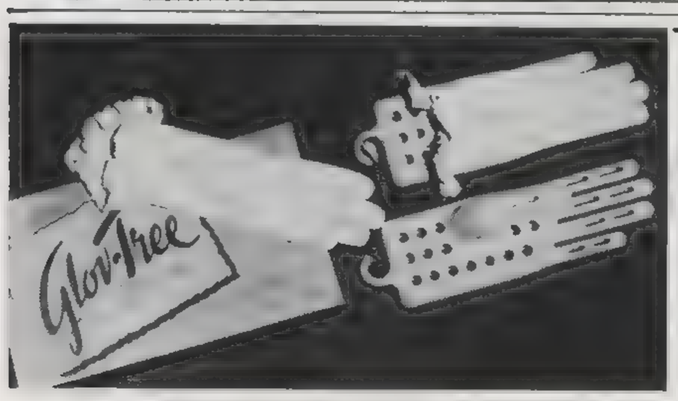

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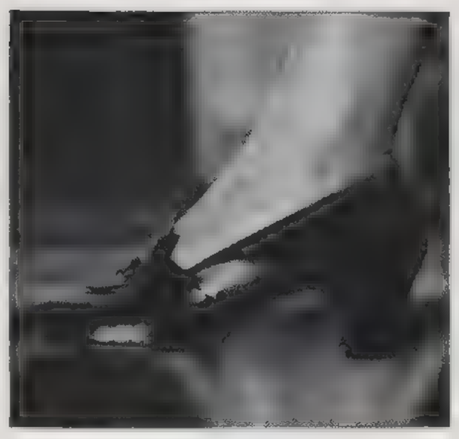

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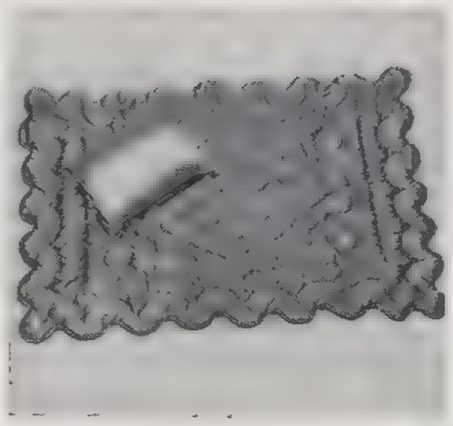

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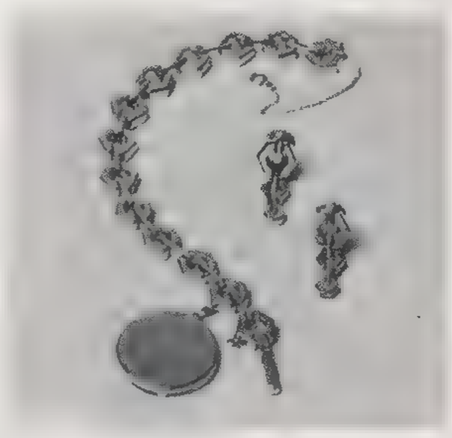

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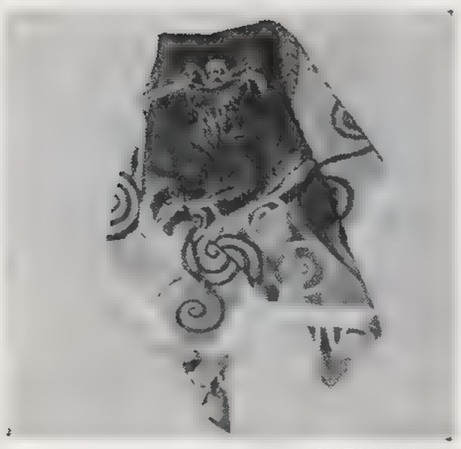

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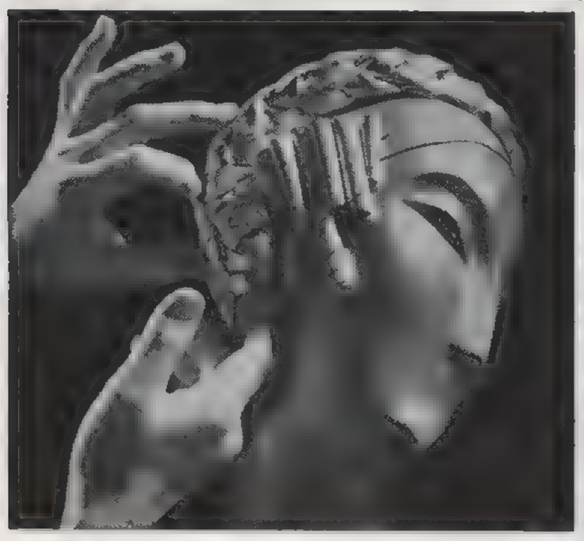

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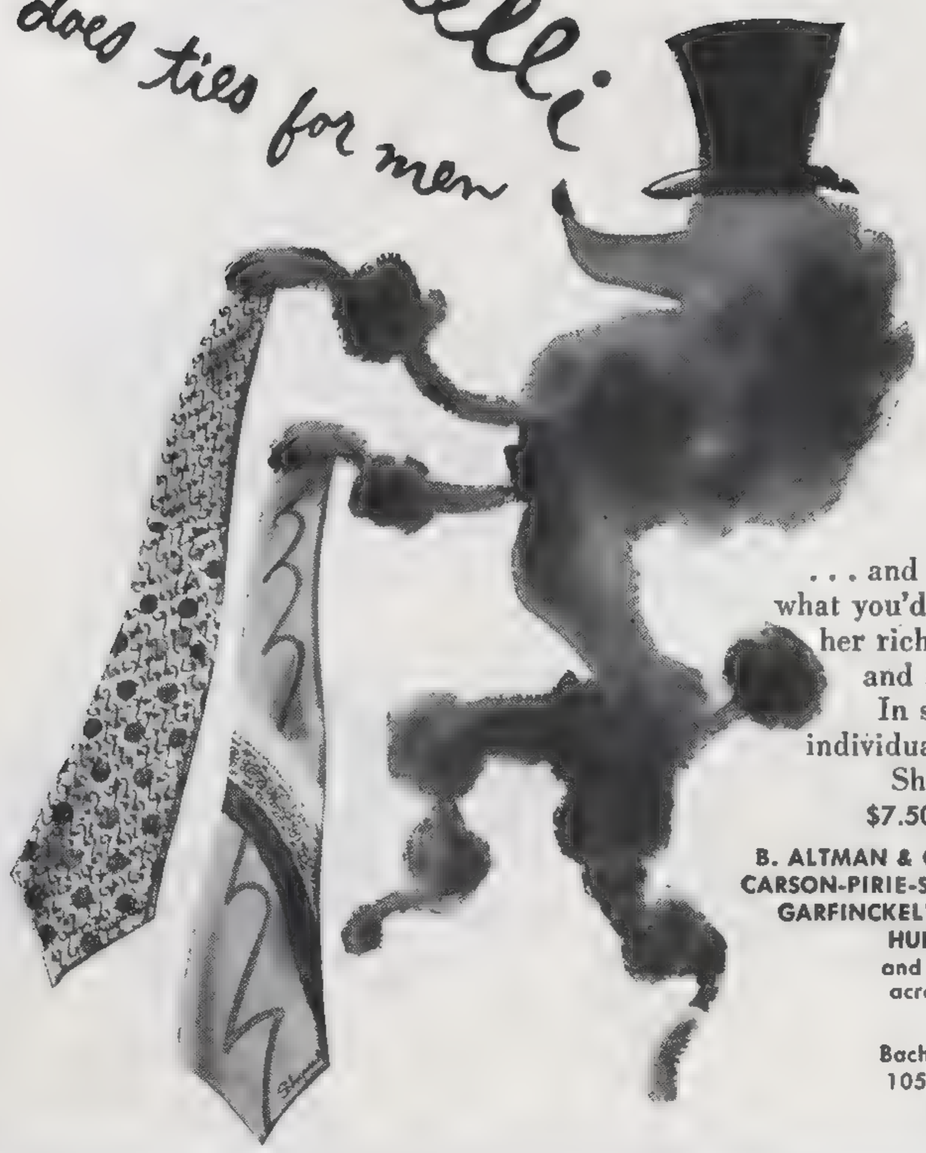

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COVER: Spring's everything: the dots preoccupying Paris and America; the taffeta coats both worlds have taken up for spring. These, and the dresses beneath, by Traina-Norell. The lighter silk by Bianchini; the blacker silk by Staron. All, Bonwit Teller; Wanamaker's, Phila.; I. Magnin. Big hats by Traina-Norell; nylons by Mary Grey. All, Bonwit Teller. Beaton's background inspired by Matisse's book *Jazz*.

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BALKIN

SCISSORS

That utilitarian tool, the scissor, is turning out to be a very gay blade. Designing hands are scissor-happy, are cutting into fashion without a tremor. Any preview of summer includes a preview of dress silhouettes sliced thinner, of necklines slashed longer, of shoes pared down, of hat brims snipped close to the head here—flaring out there. And, just as surely, it focusses on a preview of the shortest, the neatest, the most concise of all coiffures. All hairdressing salons are now distinguished by a bright metallic sound, noticeable above the steady drone of the driers. It is the constant snickety-snick, clippety-clip of the scissors—whacking hair off the back of the head, shaping the short hair at the temples and crown to lie flat and close; often cutting a flare (*most* often, an irregular bang) just, at the last moment, to defy the strictness. The coiffures that emerge from all this shearing will be as much a part of the summer look as any newly-cut dress. In fact, the whole fate of a personal summer look might very well hang—by a hair. Black plastic patent dog collar by Criterion, at Franklin Simon.

Assembled by texture: eyelet piqué in three parts, three flavours.

By Mildred Orrick. Jacket, skirt, and blouse, about $55.

All, Bergdorf Goodman; Hutzler's; I. Magnin.

Additional points: a shiny patent leather belt, hard-headed sailor.

SEPARATE LIVES

The fashion for separates has moved up in the world. Arrived in high places. There isn't an important house here or in Paris that doesn't show them—and respectfully. They have evolved from the old shirt-and-skirt status into a brilliant series of consequential bits and pieces.

WHAT'S THE NEW? *Texture,* and a mixture of textures. The unexpected. Taffeta, for instance, tucked into a leather cummerbund, topped with men's shirting, for evening. A patent leather belt, settling the difference between jersey and organdie. Good old denim, hob-nobbing with a satin scarf. *Colours:* Rust, for example, the one most likely to succeed with a black and white assembly, and this season's good strong yellow, which can "take over" and dominate a modest assembly of black, or white, or brown. And, of course, the perennial darlings, pale pink and blue, this year punctuated with black patent leather, or a flower, in a sharp-edged colour.

HOW DO THEY SHAPE UP? Separates are a fashion now, and have the same silhouettes as the general fashion. Skirts, wide and flightly, or their fullness folded-to-flatness. Topped with: either frilled blouses (that all but put their finger in their mouth) or pared-down little sleeveless linen jerkins, or calm and collected Tory shirts, cuffed discreetly to the wrist. New silhouette theory: *one* bold exaggeration. Perhaps a line (the jutting-est skirt, the cleaving-est blouse, the most indenting belt), perhaps a detail (the biggest collar or smallest gloves in town). Sub-theory: small hat, small glove; large hat, longish glove.

HOW MANY PIECES MAKE A WHOLE? 2, 4, 6, 8? Exactly as many as add up to a good round total that looks planned all-of-a-piece. Perhaps a black halter and a polka-dot skirt. Period. Perhaps an eyelet piqué jacket and blouse and skirt, with a patent leather belt; add a patent leather sailor and white gloves, just to the wrist bone.

DO THEY MAKE SENSE? They do indeed. The cheerful busybody life of separates is an object lesson. They rally your closet, and make useful citizens of a number of hangers-on. The jacket that died of a too-short skirt, the skirt that died of moths-in-its-cardigan, the raw silk scarf you had dyed (especially) for a suit which died (legitimately) of old age.

SO? So turn the pages to play the game of Assembling Separates. We only scratch the surface of possibilities. Perhaps *you* will choose to wear the pale blue jersey blouse on page 127 with a black taffeta ankle-length skirt. *We* show it with a great pouf of white organdie. We team the denim jacket with its own skirt; you might wear it with dark blue slacks.

WHAT'S IN IT FOR ME? Aside from the practical considerations—they satisfy your vanity. There's nothing like assembling separates to show off your taste, your fresh way with colour, your awareness of your best proportions, your own look. After all, separates assemble into the most up-to-you way of dressing there is.

Two ways with silk Shantung. *Left:* flat-falling Shantung skirt, in strong contrast with an Irish linen furbelow shirt. By Zelma Golden, $90. Henri Bendel; I. Magnin.

Right: a two-toned subtlety, quiet top, in Shelhar silk Shantung, wrap-around skirt of linen-y rayon. By Rose Barrack. $40. Saks Fifth; Seidenbach's.

Try city-black for the country. *Left:* polka-dot skirt of rayon surah, halter of Onondaga rayon crêpe, $65. Saks Fifth; Neiman-Marcus. *Right:* cotton Paisley halter, quilted cotton skirt, $50. Gunther Jaeckel; Jordan Marsh. Both, designed by Rose Barrack. Patent leather cartwheel, Lilly Daché.

Denim, cut as respectfully as wool,
Belted stroller jacket, $8; flared skirt, $6.
By Koret of California. Saks 34th;
Maison Blanche. Push up the sleeves,
add your best silk scarf.

Try a one-alone exaggerated line: such as a cotton broadcloth skirt, side-swept into a pleated fan, with a chambray shirt; by Mildred Orrick, $30. Stein & Blaine; Bonwit Teller, Phila.; Frost Bros. Patent leather sailor, Lilly Daché.

Wear a worldly shirt and skirt.
Above: cotton shirt, shawled way down, by Heller, $8. Hip-ruff skirt of cotton lawn, $8. Both, Altman.
Right: a pluperfect linen shirt, cut in the grand tradition, $35; dark green linen skirt, $30, by Brigance; Lord & Taylor; A. Harris.

Try a new trio of textures. Perhaps a cloud of an organdie skirt, and a mat silk jersey blouse, joined by a buckled sash of patent leather. By Ceil Chapman, $90. Bendel's Young-Timers; The Dayton Co.; Stix, Baer & Fuller.

New: the sleeveless linen jerkin, simple as a child's undershirt, $10; the pleated skirt, $15; both of Irish linen. Lord & Taylor; Jays; Hudson's.

Straw cartwheel, Franklin Simon.

The sky's the limit with textures. Example: the top, tucked men's shirting; the skirt, rayon taffeta puffed over a crinoline and into a leather cummerbund. $125; by Ceil Chapman. Saks Fifth; Halle Bros.; L. S. Ayres.

MADAME HUBERT FAURE, THE DAUGHTER OF THE MARQUIS AND MARQUISE DE CUEVAS, GREAT-GRANDDAUGHTER OF JOHN D. ROCKEFELLER, IN DIOR'S WHITE NET AND BLACK MOIRE DEGAS DRESS.

MADAME FAURE, IN AN ORGANDIE EVENING DRESS,
CUT AS CALMLY AS SATIN, BY GRÈS.

IN PARIS NOW

The way they dress in Paris now—is up. For late-day, that is. Mornings, it's a suit or dress, very likely subdued, with a sizzle of checks somewhere about. But after five, beginning with *"le cocktail,"* it's a world of net, chiffon, taffeta; of big—or minute—hats. Evening dresses are, to put it mildly, important. Not necessarily more expensive, but cut with a grand-entrance sweep, in salon—rather than restaurant—colours and materials, and crying out for safe deposit boxes (closed in '40) to be opened again. Partially responsible for this more gala picture is the flowering of the Paris hostess, thanks to the reappearance of heat, light, and food. There is a budding of new and notable hostesses, some of them so young that until very recently their form of entertainment was the nursery tea. (Madame Faure, an established hostess of barely twenty, a case in point.) In the private houses, the salons are being opened, excelsior washed from the barrelled china, and the pre-war guest book (sign of a "serious" private *(Continued on following page)*

HONEYMAN

RUTLEDGE

MADAME MARCEL ROCHAS, WITH HER CHILDREN, SOPHIE AND FRANÇOIS, WEARING A DRESS DESIGNED BY HER HUSBAND: NAVY-BLUE NET SCRIVEN WITH WHITE BRAID, AND MARIA GUY'S FAN-SHAPED TULLE AND SEQUIN HAT.

IN PARIS NOW

continued

dinner) re-established. The Game—think back and you'll remember it—is now the rage of young Paris. They play it till all hours, in two languages. Friday night at Maxim's is still an excuse for elaborate sweeping dresses, and the brilliance of the jewels ricochets in the mirrors like an explosion of spangles. (To an American, week nights look somehow more chic. Less done up. Perfectly cut, ankle-length taffeta dresses; small jewel-like evening hats.) The two most talked about plays in Paris are *Ardele ou la Marguerite* by Anouilh, and *Les Œufs de l'Autruche* with Pierre Fresnay as the bourgeois father, slowly accepting the agony of a situation. Oddly enough, both are one-act plays, with curtain-raisers fore-and-aft. Conversationally the couture is accorded the same respect as the coal industry, or local politics. The reason: its export value. The only note of gloom (which is a wonderful stimulant to brilliant, loquacious, and-with-gestures French complaining) is the lack of electricity two days a week and the shut-off of all heat early last month.

HONEYMAN

PRINCESS JEAN-LOUIS DE FAUCIGNY-LUCINGE (THE FORMER SYLVIA REGIS DE OLIVEIRA, WHOSE FATHER WAS THE LATE BRAZILIAN AMBASSADOR TO ENGLAND) WAS MARRIED IN FEBRUARY. HERE SHE WEARS A SATIN REDINGOTE, BACK-SWEPT OVER A STRAPLESS DRESS, BY MOLYNEUX, WHO MADE HER TROUSSEAU.

MRS. PHILIPPE DE CROISSET

THE SOFT WOOL SUIT

HORST

THE PHOTOGRAPHS ON THESE PAGES TAKEN AT WILLIAM BALDWIN'S APARTMENT.

MRS. LOUIS ARPELS

THE STRICT SILK SUIT

In the suit above, the designer, Mark Mooring, makes a point of tailoring Italian silk Shantung as if it were a crisp wool suiting; a point of balancing two colours, creamy beige and black; of folding to the back (and buttoning there) the narrow skirt; of rimming the blouse with crochet. Made to order at Bergdorf Goodman. In both suits opposite, the designer, Castillo, makes a point of tailoring woollens as softly as if they were silk. Special points of the suit at the top: the open curves of the brief, black wool flannel jacket; the long neckline, the linen, of the white shirt; the checked black-and-white of the flannel skirt; the fact that there is an alternate skirt, black. Points of the other suit: the jacket to button double-breasted or folded back; the pairing of wool jersey, silk broadcloth; the striped gloves, white hat. All, made to order; Elizabeth Arden's Fashion Floor.

HOW TO WIN AT CANASTA

Strategy and tactics of the new Argentine rummy

BY JESSE C. BEESLEY AND OTTILIE H. REILLY

CANASTA is not a game you can play with memorized conventions. Unlike bridge, Canasta has no conventions. In fact, many of its more fundamental plays are points for debate—and it isn't that no one sufficiently understands the game, or because the play is too difficult. There are many brilliant Canasta players—even here in America where the game is only one year old. But there are no Canasta experts. Canasta, itself, defies a playing formula for the simple reason that each hand—even each play—involves a number of extenuating conditions.

How to play Canasta well can best be taught by a report on how the game is being played by the better players, a brief collection of top tactics. The noted bridge analyst, Theodore Lightner, says, "Canasta is no game of skill; it's just a contest in judgment." Most other good players will agree with him. Canasta is simply a matter of making one sound judgment after another—*on your own.*

There is already a rumour that Canasta players get ulcers. If they do, it's because they tangle with each play. Good players don't do that. They relax, keep the overall strategy in mind, and play their cards accordingly. A good foursome can finish off a game in about thirty minutes, while a table of beginners will ponder and fume for two hours before either side reaches the 5,000 points.

The cards are dealt. Soon after play has begun you'll know very well whether or not you're happy about the outlook. If you're pleased, you are on the offensive; and, if things look dark, then gird yourself for a defensive game. *Don't confuse the two.* If you have the upper hand try to keep in command, go for all the Canastas you can get, put the squeeze on your opponents and keep it there. But if you're on the spot and your opponents are doing all those things to you, then *run.* Run by making a Canasta if you can, but if you can't, then do your best to frighten or persuade your opponents into calling and ending the hand.

But, to get back to the offensive for a moment, let's say you have a good hand. Regardless of the count needed, you have it. Then when do you go down? There are two schools of thought on that point—the "instant" crowd and the "holder-uppers." The first claims that, regardless of how much you need the pack to avoid an awkward meld and a stripped hand, it is still better to go down and give your partner a chance at the pack. The second group clings just as tenaciously to the theory that it's all-important to get the pack with the going-down meld. But it must be said that the great majority of good players make their first meld immediately, or almost immediately. One solution to that problem which would probably meet with the nearest thing to general approval is to wait one round at least to watch the discards, try to go down with at least three-of-a-kind in natural cards, try to have at least one safe discard to hold the pack for your partner. And do not go down when the pack is so slim that it wouldn't be worth anything to your partner even if he got it.

So now you're down, or your partner is, and it's up to the other to play on the melds at the first opportunity. That's when good partnership becomes effective—and never forget throughout the game that it is a partnership. Some players are so busy deceiving the opponents that they forget their partner is being deceived, too. If you carry that lack of cooperation far enough you'll soon have one hand playing an offensive game and the other playing defense—with only the opposition doing well.

Now, back to the play. You're on the offensive, so complete a Canasta as quickly as possible, using the necessary wild cards from the strong hand in preference to the weak hand. The weak hand will need what it has left to pick up the pack with, or to go out with, depending on the trend of the play. The reason for making one Canasta early is not greediness; it's done as a precaution against any sudden turn of play the hand might take.

As soon as one Canasta is completed, start putting down as many melds as you can. But *don't* strip your hands to do it. Pick up the pack when you can, in order to get numerical strength in cards. You might not have much use for many of the cards you pick up, but by drawing and discarding you can shape your hand into melds and pairs. Don't feel compelled to play your melds as fast as you get them. A wild range of melds on the board without plenty of cards in the hand can put you and your partner in a nearly hopeless predicament. Not only have you little chance of picking up the pack, but you are also void of any defense against a wild card thrown by your opponents.

After your melds on the board have grown to the point where one or more are close to Canastas, draw from the stock. To continue picking up the pack instead of drawing to length is a serious mistake—and one made too often by players who can't forget the game of Oklahoma. Always draw for a Canasta when one is in sight, and have no hesitancy about completing them with wild cards. Never wait for pure Canastas unless the circumstances are peculiarly favourable. It's like pulling peaches off the *(Continued on page 208)*

IN PRAISE OF ISLANDERS

Straws in the wind—on England, her state of mind and being

BY I. A. R. WYLIE

About once every hundred years the British Lion, accompanied by floral-and-other-tributes, is taken for a ride to the graveyard, there to add his bones to those of other historical beasts who have declined and fallen. At the moment the obsequies are in full swing again, and are only distinguished from previous occasions by the gloom of certain members of the funeral procession who having spent their energies and ammunition sniping at the defunct are now yearning nostalgically over a relatively Elysian state of being known as the Pax Britannica.

Also among the pallbearers are a number of British. But they wear their rue with a difference that suggests they know more about the matter than they choose to admit. They may even know the answer to the question which is plaguing the most assiduous gravediggers.

Just how dead is the corpse?

That there should be doubt and bewilderment is inevitable. An Island does peculiar things to people. It welds their diverse elements into homogeneity. It inculcates them with mysteries never divulged to Off-Islanders. Their people are adventurers whose springboard-to-adventure is their past, traditionalists given to mysticism, which expresses itself sometimes in superstition, sometimes in great poetry, rather slow-witted gamblers who, at the last moment, slip an ace out of their sleeves. They are only to be measured by their own yardstick which is notched with events that shouldn't have happened—what the Off-Islanders would call miracles.

After the triumphal disaster of Dunkerque, the British Islanders called on their mysteries. The Island shook with the beat of their invisible tribal drums. They invoked spirits from their vasty deep and from their ancient tumuli. They even produced, at the crucial moment, a handful of the fastest airplanes and finest pilots in the world.

On the matter of discomfort British and Americans differ acutely, sometimes seriously. Americans can endure it with the best. The British luxuriate in it. They are highly practical, inventive people who have contributed much more than their share to the world's inventions, and if in their days of prosperity they had wanted to equip their homes with all the gadgets that make American life so much easier and more complicated, they would have done so. If their homes are their frigidaires it's because they like them to be. They go on long, purposeless walks in the pouring rain, swim in rough, icy waters, and conduct picnics and pageants under the most damp, discouraging conditions. (The only sign of decadence that I was able to uncover was a slight tendency, in the newly built houses, to break out in electric wash-tubs.)

All of which explains why nine years of "doing without" and the prospect of "doing without" for a further unspecified period, have frayed British tempers singularly little. It may also explain those youngsters whom I tracked down across several Sussex fields, in the teeth of a rain-sodden, biting summer's gale.

The County Organizer of the Women's Land Army strode beside me, ankle deep in mud. She was one of those middle-aged, stalky Englishwomen who in piping times of peace might have run to bead necklaces and Liberty scarfs. But peace hadn't piped audibly for a long time. Her Burberry was battle-worn. Her uncovered grey hair grew dark and untidy under the rain. But her eyes were beautiful and had that look of goodness and innocence that once used to be associated with the very young.

"It would be silly, of course, to claim that the W.L.A. won the war," she said. "Everybody did that. But the women did their bit to put an extra six million acres under the plough. In those days there were eighty thousand of them. Even now with no war incentive, there are still close to thirty thousand scattered in farms and hostels, wherever they are needed. Most of them are city-bred. They could earn more in factories. Their hours would be shorter. Some of them could teach or go into offices. It isn't an easy life. Often the farms are very lonely and comfortless. And you know our climate.

"But they stick it—at least until they marry. Very often they marry farmers." My companion lowered her calm gaze to smile at me—"And then they carry on for love." She added casually as she lent me a hand over, "Agriculture in this country, you know, is the most highly mechanized in the world."

I didn't know. There is, in fact, very little I do know about farming. But by this time we had reached our quarry. A young woman was running around, for some reason, with a tractor. When young women were gathering potatoes, they stopped to greet us. Their grins were a little sheepish, but not more so than mine, and showed good teeth. Their eyes were clear and steady. The rain ran like tears down cheeks whose complexions you couldn't buy. They were soaked to the skin. I forgot the questions I'd been laboriously thinking up. They were impertinent anyway. After all, I knew what was important. These youngsters came of a sturdy stock. They had grown up in danger and privation and faced limitless hard times. But they could *(Continued on page 204)*

VOGUE SPOTLIGHT

BY ALLENE TALMEY

Some years ago, Frank Moore Colby wrote a loving piece about successful plays. "It is absurd," he wrote, "for the superior person to ask if it is Art. . . . He is a child of nature, the New York playgoer, even if he is not picturesque, and he has an honest and wholesome regard for whatever is atrocious in art. Put him on the diet of the superior person and he would soon starve. There must be bad plays." (The diet of the superior person this season would be somewhat limited to the thoughtful tensions of *Death of a Salesman* and the agile wisdom of *The Madwoman of Chaillot.*) But the superior person would be missing some rather good, low-down fun, however, if he failed to see *Two Blind Mice, At War with the Army,* and *Diamond Lil.*

By a curious transposition of values, Mae West, who happily backed into the police wagon for her performances in the twenties, is now considered rather a purist in the field of sex innuendo, for her innuendoes have become part of the folk language of a period. In the saloon set of Diamond Lil, she is a Christmas tree of delight, a beautiful bosomy creature in yard-wide feathered hats of red or lavender or blue, in wide-skirted velvets in which she rolls her hips and waggles her voice. It is a high-flying fantasy of sex, with the fantasist the actress, the creator of not only Diamond Lil, but of a stage creature called Mae West.

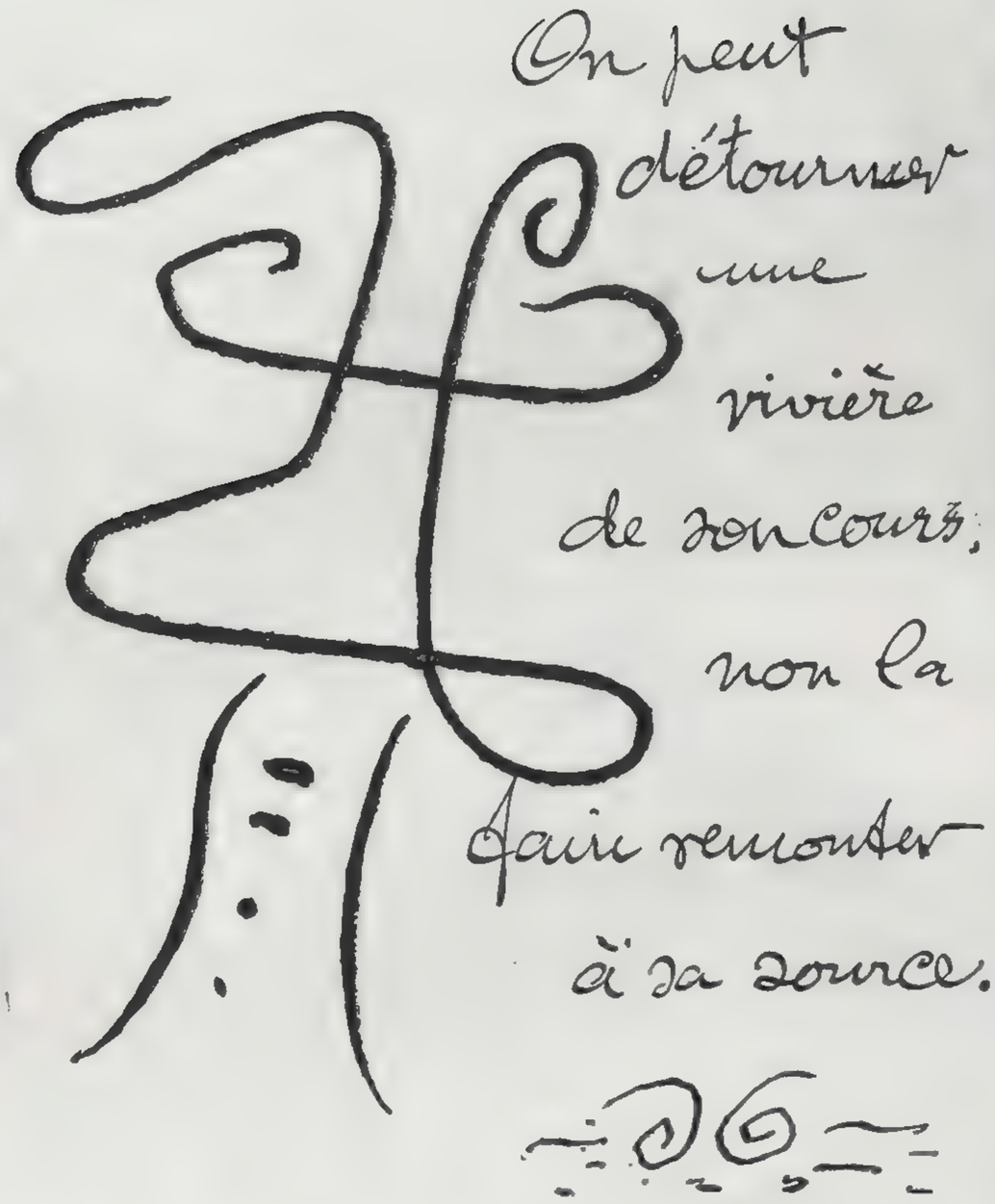
Nothing like that amount of creation, however, goes into Samuel Spewack's *Two Blind Mice.* (With his wife, Bella, Mr. Spewack did the book for *Kiss Me, Kate.*) Since he is less a writer of the nipping line than a manipulator of situation, he has fun, and so do the audiences, with his tale of an abandoned government department ("The Office of Medicinal Herbs"), two old women, kin perhaps of those loves in *Arsenic and Old Lace,* and a Washington reporter who is the kind of charmer that ex-reporters are always writing about—an affable joker who sits on the side of a desk to telephone, who has a running feud with city editors, and a gaiety so infectious that city rooms ought to be hotbeds of hilarity. Melvyn Douglas plays this character exactly as specified, charming, gay, affable—and he sits sidesaddle at the desk to telephone. As one of the old women who have spent four peculiar years in the abolished department, keeping it going, Mabel Paige, wide-hipped, fey-faced, and with a walk like an angry goose, plays with comic perfection. By the end of the second act, Mr. Spewack has much of the government involved—the Army, the Navy, the State Department, and a Senator, all part of this successful play. (Incidentally, Frank Colby in his essay, "Adventures of a Playgoer," wrote: "And who shall say that our plays are not as good as our politics, or our writers as our Senators? Do we expect *(Continued on page 206)*

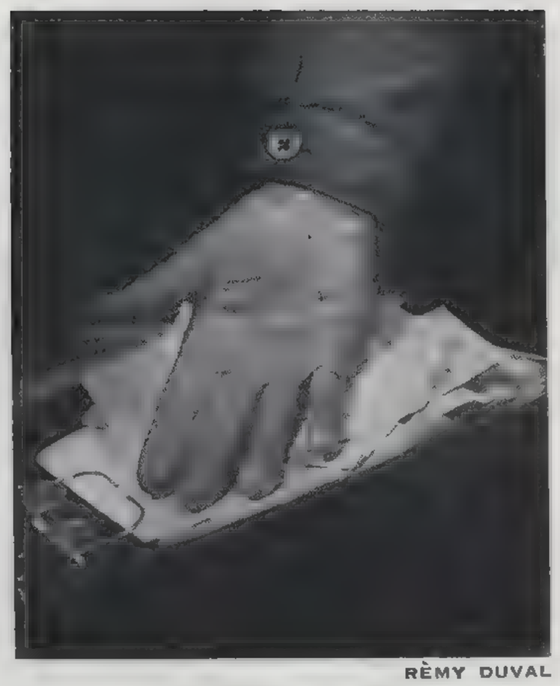
GJON MILI

THE SARABAND IN "ANNE OF THE THOUSAND DAYS"

Sewn together in its tapestry of movement, rich and luminous, every important character of the play appears in this great scene. From left to right they are: Viola Keats and Charles Francis as Elizabeth and Thomas Boleyn, Anne's mother and father; Percy Waram as Cardinal Wolsey; Joyce Redman as Anne; Rex Harrison as King Henry; Louise Platt as Mary Boleyn, Anne's sister and a former mistress of the King; John Williams as the Duke of Norfolk, Anne's powerful uncle.

HIS PAINTBRUSHES





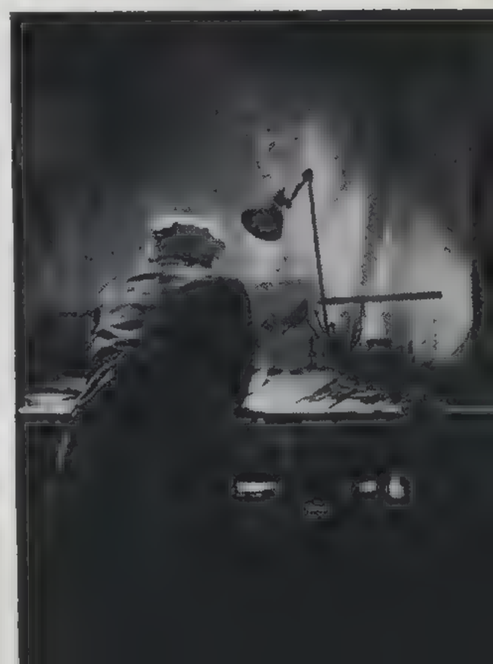
RÈMY DUVAL
HIS STRONG HAND

BRAQUE DRAWING AND MAXIM, FROM HIS NOTEBOOK: "ONE CAN TURN A RIVER FROM ITS COURSE, BUT NEVER TURN IT BACK TO ITS SOURCE."

BRAQUE

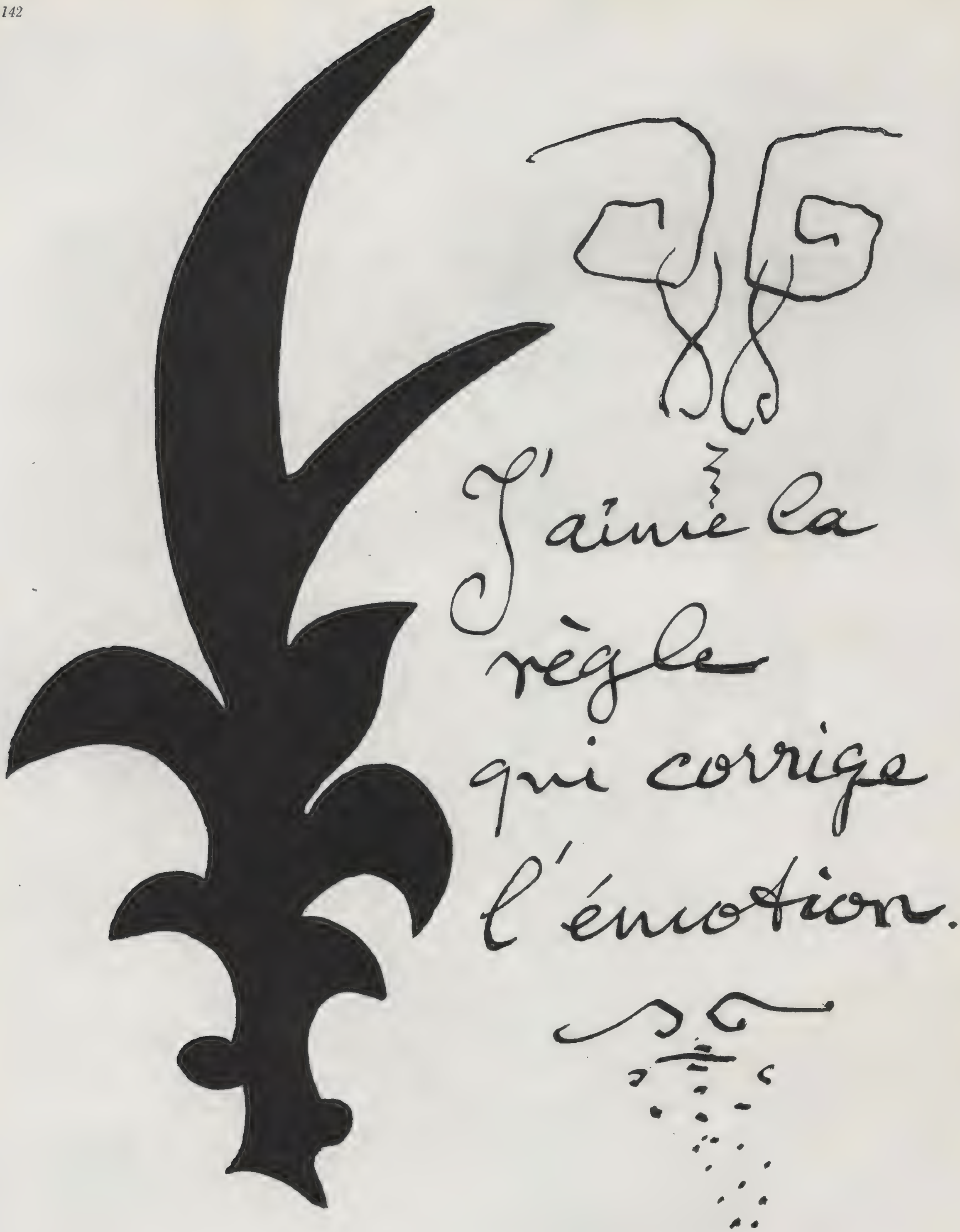
Georges Braque, one of the quiet masters of modern French painting, has been having his first comprehensive exhibition in this country. Together, the Cleveland Museum of Art and the Museum of Modern Art in New York collected from the United States, France, and Switzerland some 114 objects —paintings, drawings, sculpture, collages, prints, and notes. (The show has just ended in Cleveland, just opened in New York.) Over the past forty years, this sixty-seven-year-old painter has evolved almost imperceptibly into one of the most influential of contemporary painters. When, in 1904, he joined the group of *Fauves*, he worked with staccato flecks of bright colours, dissonant jabs at the pearly haze which the Impressionists had wrapped around French landscape. But the true revolt came later, when he founded the school of Cubism with Picasso in 1908. Joined by Gris and Léger, Braque helped smash the realism of objects, to reassemble them in the new grey-brown Cubist world of intermingling planes; that is Braque's most important contribution. Elements of musical instruments, a few letters, a pipe, a bottle, emerge in paintings constructed with the solidity and structure of architecture. All his paintings have a grave, perfected elegance, the same classic harmony which has led so many critics to comparisons with Chardin. During the years, Braque has kept notebooks in which he drew and wrote his deeply felt ideas, essences of his moral philosophy. In 1947 he designed and edited *(Continued on page 191)*

BRAQUE, WEARING HIS BLUE WORKER'S JACKET, IN HIS PARIS STUDIO. THE WALLS HAVE PINNED ON THEM ANIMAL BONES, A PHOTOGRAPH OF COROT'S "WOMAN WITH PEARL."



AT HIS WORK TABLE

ALEXANDER LIBERMAN



FROM BRAQUE'S NOTEBOOK, DRAWING AND MAXIM: "I LIKE THE RULE WHICH CORRECTS EMOTION." From *Cahier de G. Braque, 1916-1947*, Maeght, publisher.

"WHAT IS HELD IN COMMON IS TRUE; RESEMBLANCE IS FALSE. TROUILLEBERT RESEMBLES COROT, BUT THEY HAVE NOTHING IN COMMON."

GEORGE PLATT LYNES

ABLE CITIZENS

The men and women whose photographs appear on these two pages share in a determination to have a part in building America. The causes for which they work may differ, but not the sense of urgency or responsibility. These four qualify for a special order of merit. Vogue calls them "able citizens;" showed four others October 15, 1948; hopes to show more in months to come.

MRS. SPENCER TRACY, the wife of the movie star, founded the John Tracy Clinic for deaf children, unique because it works with both the children and their parents, laying particular emphasis on parent training. During the past six and a half years she and her staff have worked with three thousand parents of children unable to speak only because of their inability to hear sound. Mrs. Tracy knows the parents' difficulties—her son was born deaf; now in his twenties, he drives his car in traffic, plays polo and tennis. The Tracy Clinic provides four kinds of instruction: classes in child development, speech training, and parents' attitude; a nursery school which mother and child enter as a unit; a six-weeks summer session for parents and children; and a correspondence course which has been taken by more than two thousand parents in eighteen different countries. No charge is ever made, but parents contribute, when they can, to the overall work of the Clinic.

VERNON LAWSON CLARK of Des Moines has been the Volunteer National Director of the Treasury Department's Savings Bond Division for the past three years. (Set a volunteer to catch a volunteer, is the theory.) A lumberman, a student of biography and history, distinguished-looking and quick to smile, he is a life-long Republican. His volunteer job is "selling security and opportunity to Americans" at a rate of 7.3 billion dollars a year. Mr. Clark is in Washington, summer and winter, has little time left over to spend in his Des Moines house with its rare wood panelling and eighteenth-century furniture. He splits his time between his volunteer desk in the Treasury, Senate budget hearings, conferences with industrialists and bankers, and harvesting volunteers on Treasury Bond selling tours throughout the United States.

INP

JOFFÉ

JOHN FOSTER DULLES is the most consistent, effective, and important layman working on a policy level with the Federal Council of Churches. His major concern is world justice and peace. Last year in Amsterdam at the controversial meeting of the World Council of Churches, he was considered the most distinguished of the non-theologian speakers. Dulles holds a unique position as one of the few churchmen to have had the opportunity of introducing their spiritual influence at top government level. He believes that "the choice between Communism and free enterprise is purely a moral one based on whether or not God created man with certain unalienable rights." Three times a delegate to the United Nations General Assembly, twice a delegate to the Council of Foreign Ministers, this intent, soft-spoken man is a brilliant Wall Street lawyer, a grandfather who can beat his children at ping-pong, bridge, or argument.

HORST

MRS. STEVENS BAIRD heads the board of managers of Clinton Farms, the New Jersey Reformatory for Women. An incisive woman, gentle, assured, energetic, her work is concerned with policy and paroles. The final decision to parole rests with Mrs. Baird and a board of six others, also non-paid, non-political laymen. Their point of view is detached, objective, dispassionate; their record, eight out of ten parolees make good. Clinton Farms is an "open" institution run on the honour system—no guns, bars, floodlights, or prison uniforms. An education program includes grammar and high school curricula, beauty and business courses; for alcoholics, meetings of Alcoholics Anonymous. Mrs. Baird, who collects English silver and breeds Dalmatians and Norwich terriers, is also active on the Campus Committee of Stevens Institute of Technology, which was founded by her grandfather, and is a governor of the English-Speaking Union.

CHICKEN FIGHTING IN CUBA

Cuban cocks are often armed with slashers, which can decapitate an opponent. (In the U.S.A., chicken fights are legal in Florida, are held in forty-eight states.) Betting runs into big money; a quarter of a million dollars can change hands around the pit in the course of a night's betting.

BLUMENFELD

SATIN TAILORED SUIT

Above: A late-day suit of Jacquard satin, pale grey polished as a moonstone, with a deep, carved fichu, by Irene; made-to-order hat, a copy of Albouy—a pink satin pincushion with a swoosh of veil; longish glacé kid gloves; all Bergdorf Goodman. The suit also at Marshall Field; Filene's.

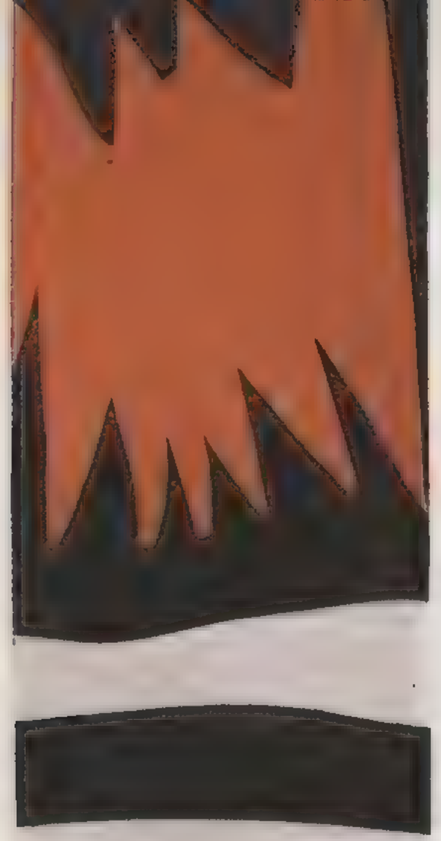
LACE SHIRTWAIST DRESS

Opposite: Mrs. Biddle is now living in Paris, where she entertains often and expertly. Here she is wearing an after-dark, ankle-length shirtwaist dress, of heavy white lace, by Oleg Cassini. Lord & Taylor; Neiman-Marcus; Gimbels, Phila. With it, her own beautiful diamond palm tree pin.

HORST

HORST

MRS. THOMPSON BIDDLE, OF PARIS AND NEW YORK



WE FORESEE FOR SUMMER:

TRANSPARENCIES

You could see your way clear this summer to spending the whole season in clothes made of transparent cloths. If you do, you will find yourself feeling very cool and new and fashionable. The news is not in the thin weaves as such but in the return of some of them, the abundance of all of them, the ways they are made up.

CHIFFON—for example. You know it of old, but look where it is going now: into daylight, not only late-day but all-day (dark and pale), as cardigan dresses, shirtwaist dresses, so proper and pretty you won't hesitate to welcome its unexpectedness, so fresh a fashion there seems to be a bloom on it. Chiffon by night, too. Billows of it. (And remember that the chiffon evening dress you buy for summer can be a treasure the year around.)

ORGANDIE—baby white and innocent, looking fresh-hatched because it is handled in two new and different evening ways, both wonderful, both worldly. One: shaped to lines frankly for a sophisticate, then given, perversely, an underlay or a note of baby blue or pink. Two: the cut seemingly ingenuous (actually about as ingenuous as a seasoned diplomat's smile); then a startle of black is added, perhaps a black patent leather belt or hat piping, or a whole hat shiny black. Another way, the gayest: printed organdie made with the finesse of silk, probably about ankle length, for dining, for dancing.

OTHER TRANSPARENCIES—a whole group of them, with news of their own, come in the wake of the chiffons and organdies. You might, for instance, have an evening dress of marquisette draped as intricately as slipper satin. You might spend the summer days in the cool shadow of dresses made of voile, of dotted Swiss, of printed lawn; might wear net in a new way, not layered but drawn as a veil over taffeta, say. Many transparency fashions are before your eyes in this issue; you will find more in later issues.

The photograph opposite, those on the four pages following, and the one on the cover are all by Cecil Beaton against décor he made of cut-out paper, inspired by Matisse's "Jazz."

DOUBLE FEATURES, *opposite.* Two rising fashion stars: the taffeta coat; the short evening transparency. The coat, little in the shoulders; wide at the hem, stopping *there* (above the ankles); its purpose in life: new, colourful coverage for your shorter evening dresses. The wine coat with the reaching collar, rayon taffeta; with it, belonging with it, a short dress of printed Swiss organdie. By Ceil Chapman. The two, $135. These and the wine-dyed silk crêpe opera pumps, Saks Fifth. Coat and dress also at Garfinckel's. The grey two, rayon taffeta, with rayon net as the coat's Pierrot collar, as the veil of the dinner dress. By Ceil Chapman. $125; Bergdorf Goodman; Chas. A. Stevens. Daffodil-dyed opera pumps by Delman. Another double feature, Coty's news: two entirely different textures in the similar lipstick colours shown here. One has the familiar, firm consistency—one the new, glossy "Creamy."

CECIL BEATON

TRANSPARENCIES, WHITE

The long one, rayon marquisette, its intricate skirt drapery news in such filminess. By Ceil Chapman. $90.

The briefer, a bell of organdie and eyelet embroidery, with its own organdie stole. By Larry Aldrich. $90.

Both at Altman; Harzfeld's; The Blum Store.

CECIL BEATON

The new worldliness:
dinner dress of white organdie (two layers of it),
innocent as a good child's Sunday best, with
knowing notes of black to put "innocent" in quotes.
Dress and hat designed by Traina-Norell;
both, Henri Bendel.
Dress also at Hudson's; Neiman-Marcus.

Chiffon, new to daylight: *above*, shirtwaist dress you'll wear for summer-in-town. By Adele Simpson in dotted beige silk chiffon by Bianchini. $90; Bonwit Teller; Vandervoort's; Hutzler's. Hat, John Frederics.

TRANSPARENCIES, COLOUR

Organdie separates together, *opposite*. And in the midst of this pastel thought, the brilliant, modern red of Revlon's new "Touch of Genius" in lipstick and nail enamel. The costume, Stoffel organdie with a permanent finish. Shirt, $9; skirt, $17; velvet ribbon sash, $3.50; by Nelly de Grab at Peck & Peck; I. Magnin; Frost Bros. Hat, Hattie Carnegie.

CECIL BEATON

CECIL BEATON

MISS FRANCINE DU PLESSIX WEARING MOUSSELINE OVER PALE BLUE

Miss du Plessix, a New York débutante and student at Bryn Mawr, wearing a little-season ball dress: strata of batiste, nylon mousseline, over blue; blowing petals at the bosom. By Howard Greer. Bonwit Teller; J. W. Robinson; Woodward & Lothrop.

HONEYMAN

MADAME JACQUES DE LABOUCHÈRE, IN PALE PINK AND WINGED WHITE

Madame de Labouchère, one of the prettiest of the younger-marrieds of Paris, wears an almost air-borne ball dress: a *mille feuilles* of white tulle, brushed with feathers, and a pink satin top. By Balmain, at Garfinckel's; Filene's.

PARIS SCRAP-BOOK

DIPPED-BACK LINE

At Dessès: fullness pulled back; back-dipping skirt. Navy-blue checked wool coat. Bonwit Teller; Kaufmann's.

FOLDED-BACK PANEL

At Piguet: skirt fullness hidden in panels folded back to the hipline. Roller, Paulette.

RUTLEDGE

HAT POINTS Two, from Dior. Sickle-brim straw at *left*; Henri Bendel; Carson Pirie Scott. Licorice twist, *right*; Marshall Field.

SIDE-DRAPED PANEL

Breaking from a narrow sheath, side fullness, plaid-sashed. Navy-blue surah dress by Dior, at Marshall Field; I. Magnin.

NEPO

SHORT JACKET, UNMOULDED

Above: No sleeve line at all; the bodice drifts into the cuff—Grès's deviation from the plastered bodice. Grey wool jersey; linen blouse. Jersey hat by Paulette. All, at Bergdorf Goodman

SUMMARY DRESS

Below: All news: the sashed hip, free panel, funnel collar, in wool. By Dior. From I. Magnin; Woodward & Lothrop; Filene's; Marshall Field.

CHECKS

A few of the millions of checks circulating in Paris this minute. Heim's boldly blocked jacket; shawl collar, slashed sides.

WRAPPED PANEL

Skirt wrapped to narrowness, one freed panel at the side. Jacket slicked over the ribs. By Balenciaga, who prompted panels in Paris. Grey wool, at Hattie Carnegie.

RUTLEDGE

PARIS SCRAPBOOK *cont'd*

CORNUCOPIA SKIRT Wrapped widely, dipped to a point, Dessès' black taffeta dress with pliable collar. Rosette Pennington.

HANDKERCHIEF SKIRT Dropped like a handkerchief over a narrow sheath, an overskirt falling in four points. Late-day: Paquin.

BLOUSE-BACK LINE

Another break from the moulded bodice: jacket eased from the waist up. Long, slanting pockets, sleeve length level with the waist. At Griffe.

NEPO

EGGSHELL HAT

Dior's now-famous little red hat, his "egg," its shell-thin edges freshly broken into points. At Henri Bendel. More Dior: sconce-pocket dress; pearl ends dropped into the pockets.

BICYCLE SHOE

The bicycle racer's shoe is the theme for the first low-heeled shoe ever shown for day by Dior. This, by Perugia.

RUTLEDGE

PALE TAFFETA

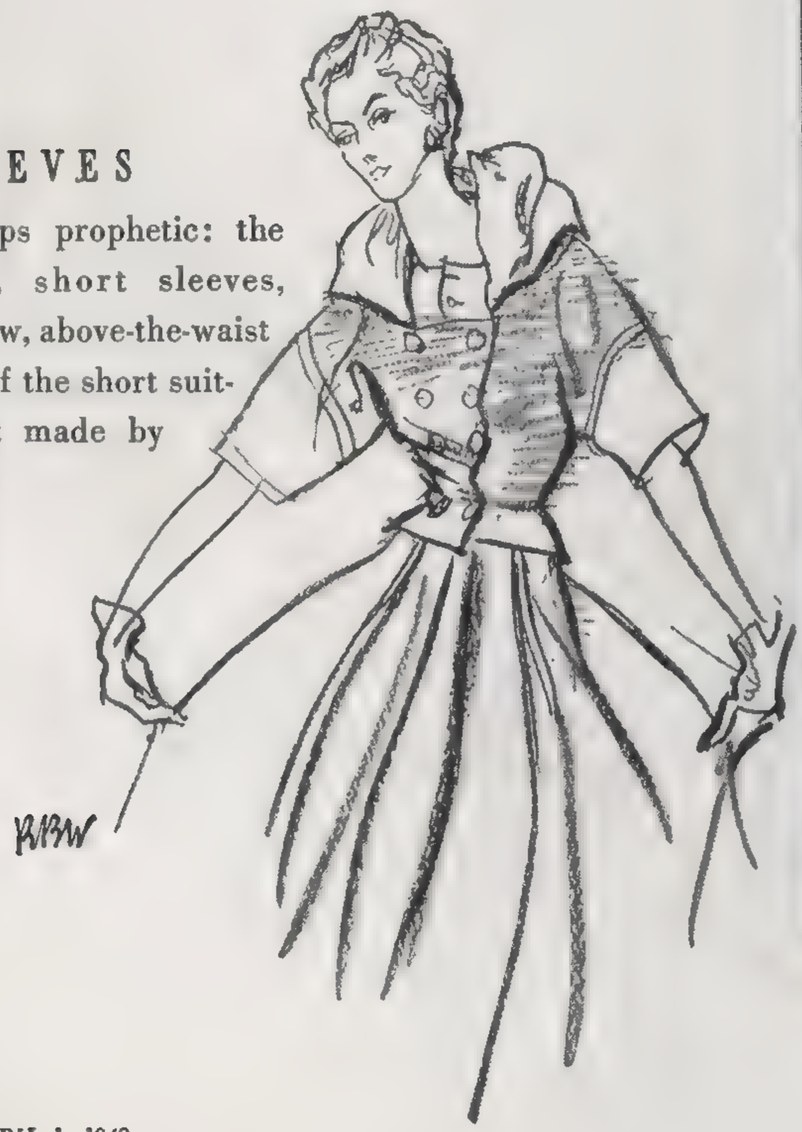
Late-day taffeta in Molyneux's most becoming line. Instead of black, a young jonquil shade, now green, now yellow. At Marshall Field; Frederick & Nelson. Daisy-ringed hat.

LITTLE HEAD, BIG COLLAR

Baby beret (Fath shows them for day and evening). White piqué, at Bergdorf Goodman. Balance: the petalled collar that could button up to the ears.

SLEEVES

Perhaps prophetic: the loose, short sleeves, the new, above-the-waist ease of the short suit-jacket made by Grès.



TAFFETA COAT

Everywhere in Paris, late-day taffeta coats. *Above,* Patou's. Sleeves folded to the elbow, puffed shawl collar. Navy-blue, at I. Magnin.

BELKIN

WE FORESEE, FOR SUMMER:

THE WASHABLE COAT-DRESS

Three little coat-dresses that will almost surely come to be the standard summer equipment their famous forerunners were—remember?—the cotton coats that we *all* all but slept in. Their this-year stamp: a lovely, useful likeness to a dress. *Above:* A coat-dress (or either one) of white Lonsdale piqué by Carolyn Schnurer. $45; Bonwit Teller; Frost Bros. The polish: accessories of Colonial black patent leather. As: La Valle shoes, $19 at Altman; the coaxing belt, $9 at Bonwit Teller. *Right:* To wear as a dress or over a dress, this costume-in-itself, by Claire McCardell, in Fuller's pale blue cotton piqué. $50; Lord & Taylor. Straw cloche, John Frederics. Linen shoes by Delman; straw bag by Koret; at Bergdorf Goodman. *Opposite:* A closeness-in-line to a dress, by Sheila Lynn in Mallinson's rayon with a linen weave. $30; at Saks Fifth; L. S. Ayres; The Dayton Co. Richelieu earrings; Dawnelle gloves; both, at Saks Fifth. Paradise linen shoe at Foot Saver.

WE FORESEE, FOR SUMMER:

THE LONG NECKLINE

Now we see the neckline as the coming summer will see it. As a wonderfully clean long line cut into a plain, grainy cotton. As a fresh proportion for a crisp little-boyish head. As a not-necessarily beach matter, but a new, inland thing, fine for a controlled figure. *Above:* The long neckline inches its way toward the shoulders in Claire McCardell's late-day dress of Fuller's navy-blue cotton piqué, $30. From Lord & Taylor; Carson Pirie Scott; Jordan Marsh. Barely reaching the wrist, Wear-Right white cotton gloves, $3. From Stern's. *Left:* A sound little shirtwaist dress with deeply-cleft neckline, its V cut to cling firmly. In minutely-checked lavender and white cotton, by Ruth Fair, $35. Lord & Taylor. White linen opera pumps by Toni Drake, $11; Bloomingdale's. Straw bag by Lujean, Lord & Taylor. *Opposite:* Perfectly plain princesse line, and this: the lacing-together of a long, slit neckline. By Adele Simpson in Hope Skillman's blue-green cotton sharkskin; $45. Bendel's Young-Timers; The May Co., Los Angeles; Harzfeld's. La Tausca earrings, Henri Bendel.

BALKIN

FASHION IN A SMALL WAY

Left to right: NATHANIEL BENCHLEY, SON OF MR. AND MRS. NATHANIEL BENCHLEY; JOHN AND THOM STEINBECK, SONS OF JOHN STEINBECK AND MRS. GWYN C. STEINBECK; ALEXANDRA MOLTKE, DAUGHTER OF COUNT AND COUNTESS CARL ADAM MOLTKE.

FRANCES MCLAUGHLIN

Opposite: Spring coats for young citizens. *Far left:* Coat in grey checked worsted. By Merry Mites, sizes 3-6, about $50; Altman; I. Magnin; Garfinckel's. *Next:* Two coats in shepherd's-check worsted, sizes 3-6, $35; hat of the same, $5; Saks Fifth; Neiman-Marcus. *Next:* Young lady in a coat of grey Hockanum flannel with collar, cuffs, of white piqué, red edged. Sizes 3-6, $35; hat, $5; De Pinna. Coat also at I. Magnin. *Drawings:* 1. Boy's wool plaid beige coat with cap, sizes 2-6, $17; Rosette Pennington. 2. Bolero and box-pleated skirt in grey McBratney linen. White Stoffel piqué blouse, red-piped. Sizes 3-6, $40; De Pinna. 3. & 4. Robe, $11, nightdress, $6, in white cotton, rose printed. Sizes 3-6; De Pinna. 5. Handmade Wamsutta batiste slip, blue or pink, $8; panties, $5, sizes 2, 4, 6. By Miriam Norville; De Pinna. 6. Pink cotton broadcloth dress; scallop embroidery. Sizes 3-6, $15. Designed by Jane Sylvain for Saks Fifth. 7. Pale blue cotton broadcloth dress; lace-edged white batiste collar. By Celeste; $9; at Lord & Taylor.

7

1

2

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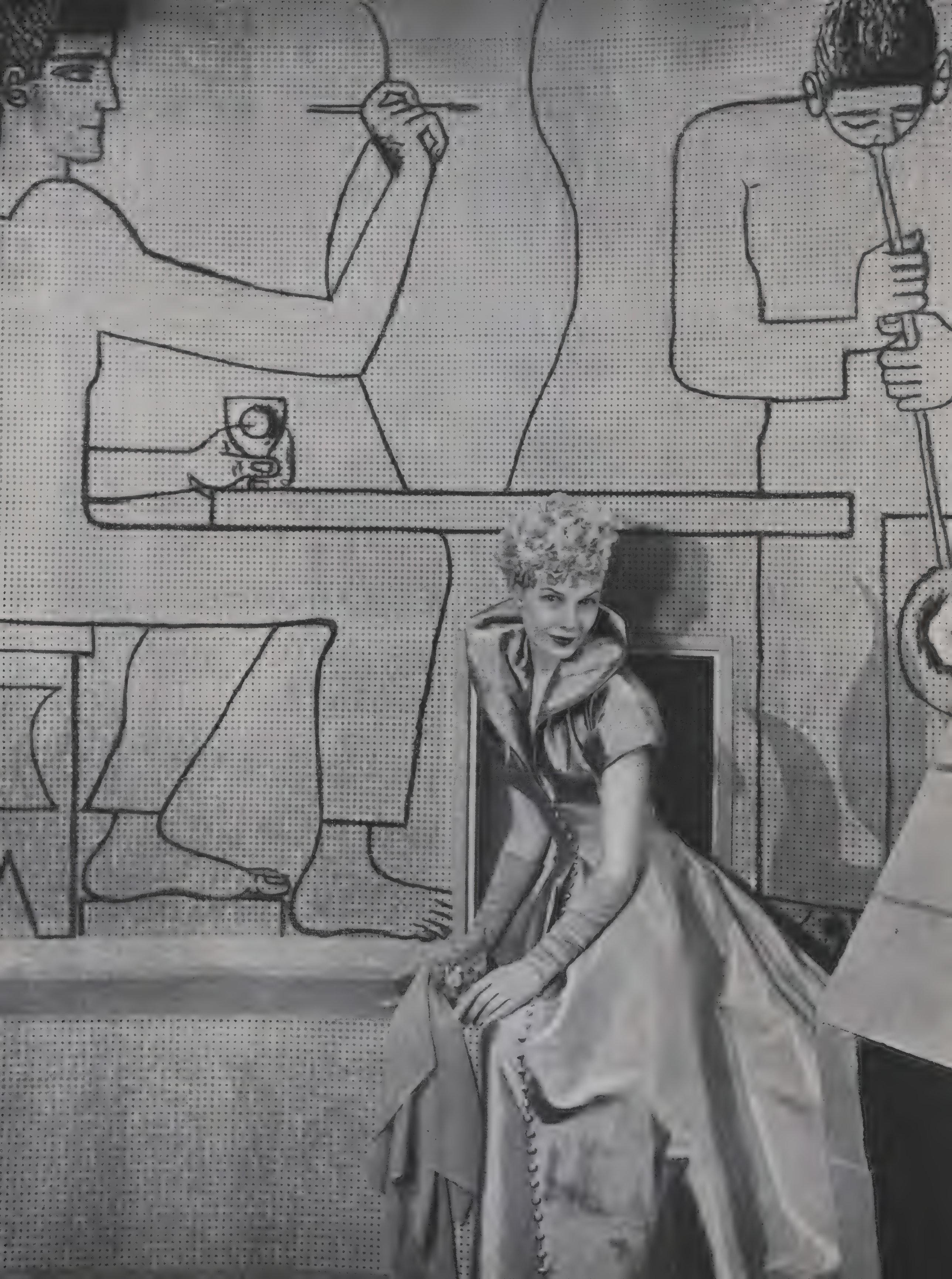
6

Jacqueline E. Lindner

Vogue designs for dress-making

NECKTIE MATERIALS FOR ALL DAY... LATE DAY

Here, two fashions to make, have made, in new self-supporting fabrics, crisp, fresh surahs, silk reps. *Above:* Suit in firm, fresh-feeling surah, cross-hatched in navy blue and white. A slim skirt, a hip-curving jacket with a velvet touch on cheek-grazing collar and flaring cuffs, meets the afternoon with a velvet-faced straw roller. Rayon surah, Kover-Zip slide fastener. Design S-4969. Her hat by Sally Victor. *Opposite:* Late-day dress in silk rep, a fabric with a body of its own. Here, in pale mauve, with a plunging neckline giving way to a huge fold-as-you-will collar above, a hem-bound row of miniature buttons, a deep, inverted pleat below, also at the back. Design No. 494. To wear with a flowered cap, long gloves. Setting: the Costantino Nivola murals at the House of Italian Handicrafts. (Backviews, sizes, page 197)



PENN

New idea: a dress and cardigan dyed the exact same shade, worn with pearl earrings, a diamond clip, from Cartier.

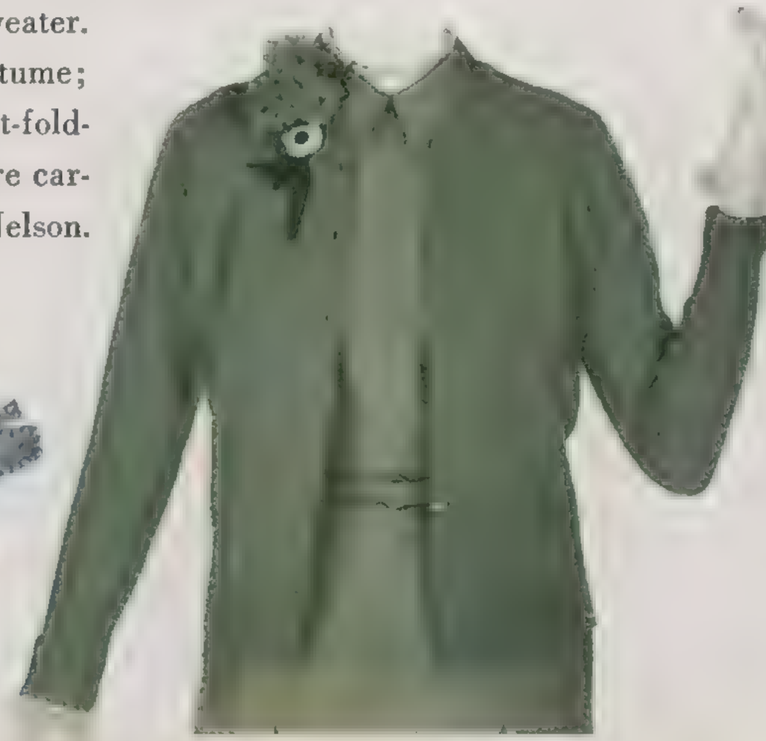
THE SWEATER LIFE

Once upon a time the sweater was the best friend of slacks, tweeds, tennis clothes. It still is. But this year certain current fashions (the cardigan-idea, the return of city tweeds, the fashion for separates) make the sweater something more than a campus-country-cousin. On the opposite page we show you thirteen 1949 sweaters and some of the ways to play them: with scarfs (two, maybe), jewels, arching belts.

New fashion: the precisely matched dress and sweater. *This page:* Four colour variations on a single costume; a silk Shantung dress, with sun-dial tucking, flat-folding skirt ($40), dyed to match a Hadley cashmere cardigan ($18). Both, Peck & Peck; Frederick & Nelson.

Cinch in the cardigan with the dress belt; add a black velvet string tie.

Wrap your waist in contrast (emphatic); add a dazzle of flowers (real).

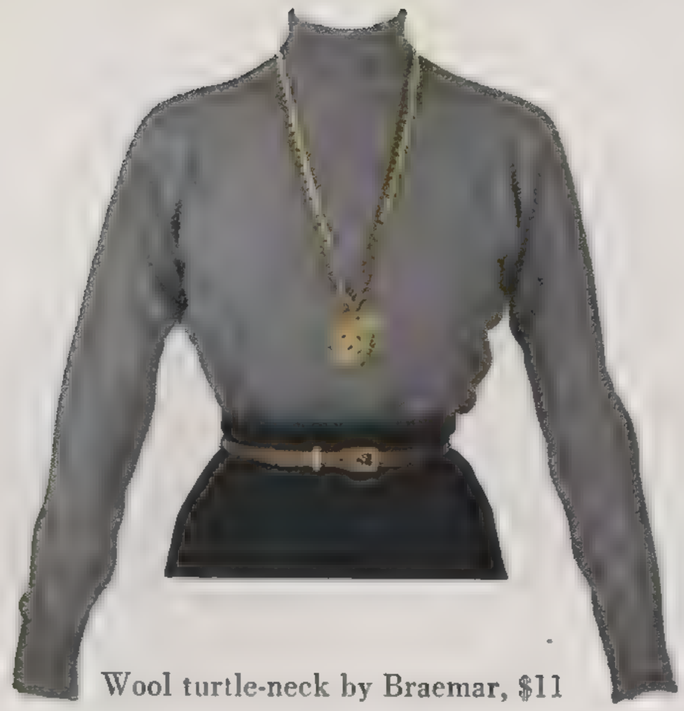


Exaggerate the all-of-a-tone serenity with matching flowers, a sparkle-pin.

MIEHLMANN

In cashmere, by Caerlee, about $25; Saks Fifth. Victoria pseudo pearls, $9*: John Wanamaker.

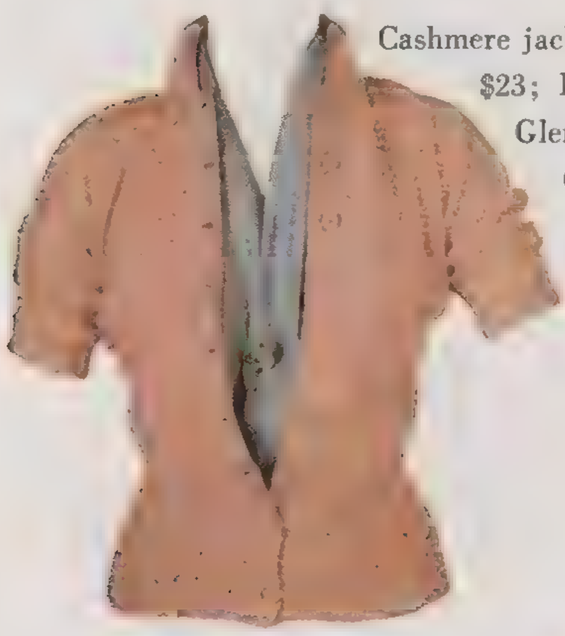
Of wool and rabbit's hair, by Bermuda, $8; Lord & Taylor. Echo scarf, $5; Coro pin and bracelets; Saks Fifth.



Wool turtle-neck by Braemar, $11 (available in some colours now; in this shade later); Peck & Peck. Pendant, $15*; Bonwit Teller.

Cashmere polo shirt by Braemar, with neat, three-button collar; to wear with a town suit or tweeds, $19; Bergdorf Goodman.

Cashmere cardigan by Braemar, $28 (available in some colours now; in this shade later); Peck & Peck. Echo silk scarfs, $3 each; Bonwit Teller.

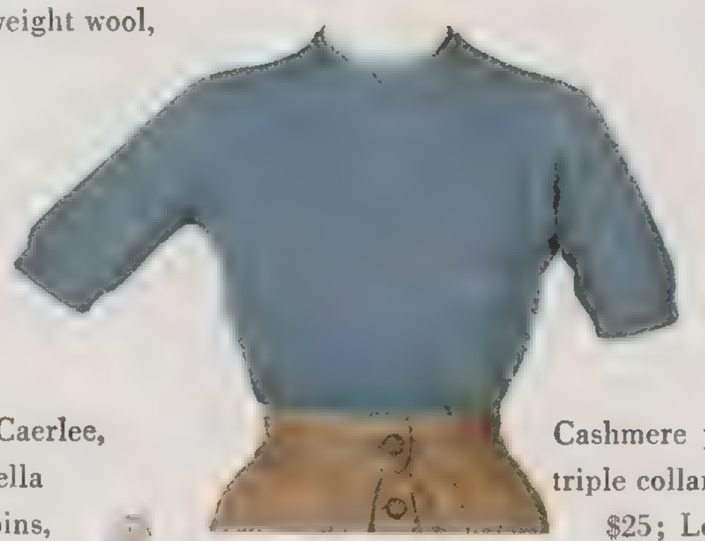


Cashmere jacket by Braemar, $23; Bergdorf Goodman. Glentex silk scarf, $3; Coro pin, $2*; Altman.

Striped sweater cut like a blouse in lightweight wool, $18; Altman.

Woollen pullover, by Shepherd, $13; Franklin Simon. Créations Simonne pin, $19*. Bloch Frères handkerchief, $2.50; Lord & Taylor.

Cashmere sweater set by Lyle & Scott; cardigan, $20, pullover, $17; Altman. Belt, $8; Saks Fifth.



In cashmere, by Caerlee, about $25; Marvella pseudo-pearl scatter pins, $2* for 3; Saks Fifth.

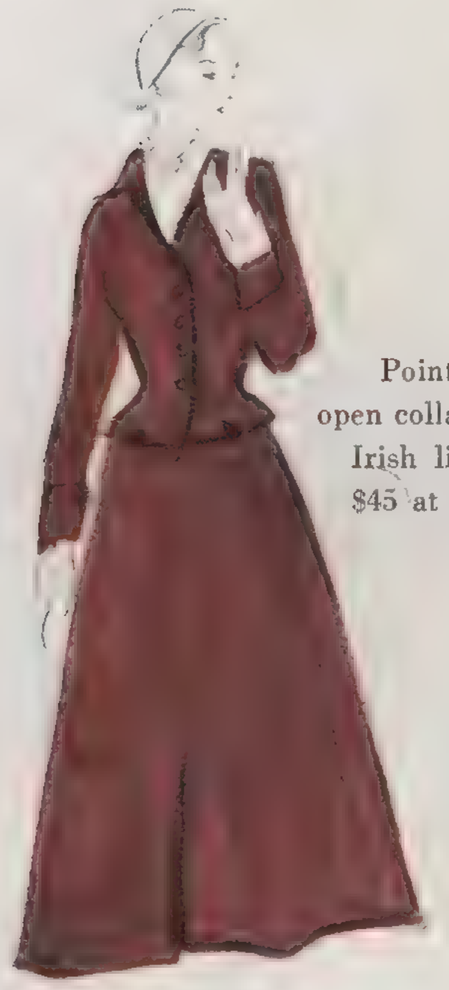
Cashmere shirt, by Pringle of Scotland, $23; Bonwit Teller.

Harlequin cardigan, $35, plain pullover, $25, by Ballantyne; Lord & Taylor. La Tausca chokers.

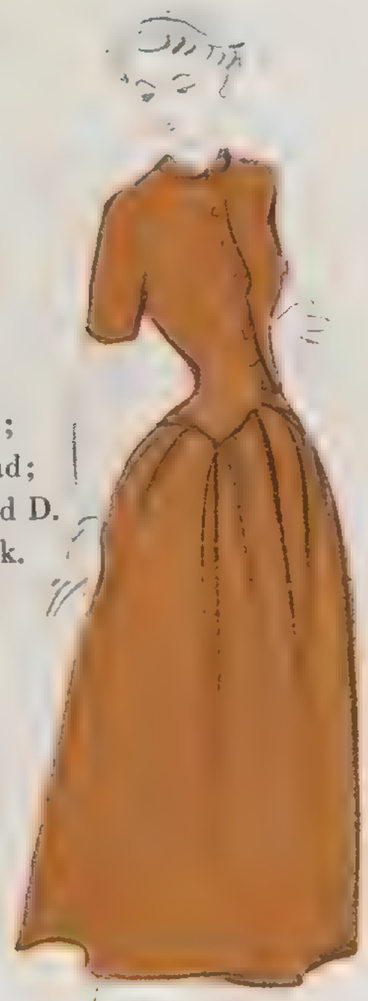
*PLUS TAX

Points: the slim, fitted lines;
the sleeve length;
the Moygashel linen.
By Judy 'n Jill. $35 at Lord & Taylor.

Points: the slight flares;
the piqué collar and cuffs;
the crease-resistant Irish linen.
$45 at Bonwit Teller.



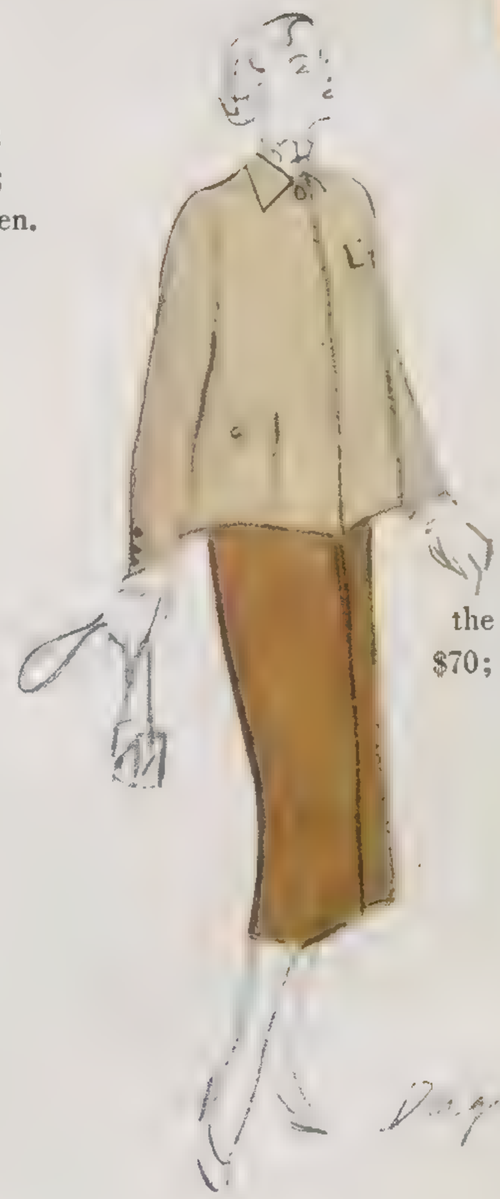
Points: pleats fore and aft;
open collar line; crease-resistant
Irish linen; poker chip buttons.
$45 at Bonwit Teller.



Points: the short sleeves;
the skirt spread;
the Moygashel linen. By H. and D.
$40 at Peck & Peck.

Points: the rolling collar;
sidelong buttoned closing;
the crease-resistant Irish linen.
$45 at Bonwit Teller.

Points: the cardigan cut;
the straight skirt;
the McBratney crease-resistant
Irish linen. $30; Lord & Taylor.



Points: the two tones
of linen; the big pockets;
the box jacket and narrow skirt.
$70; Saks Fifth Ave.

FRANCES MCLAUGHLIN

MISS BARBARA ANN SCOTT
blond, tiny, figure-skating champion (Olympic, European, the World)
who has become the national darling of her native Canada.
Here wearing a beige suit, described below.

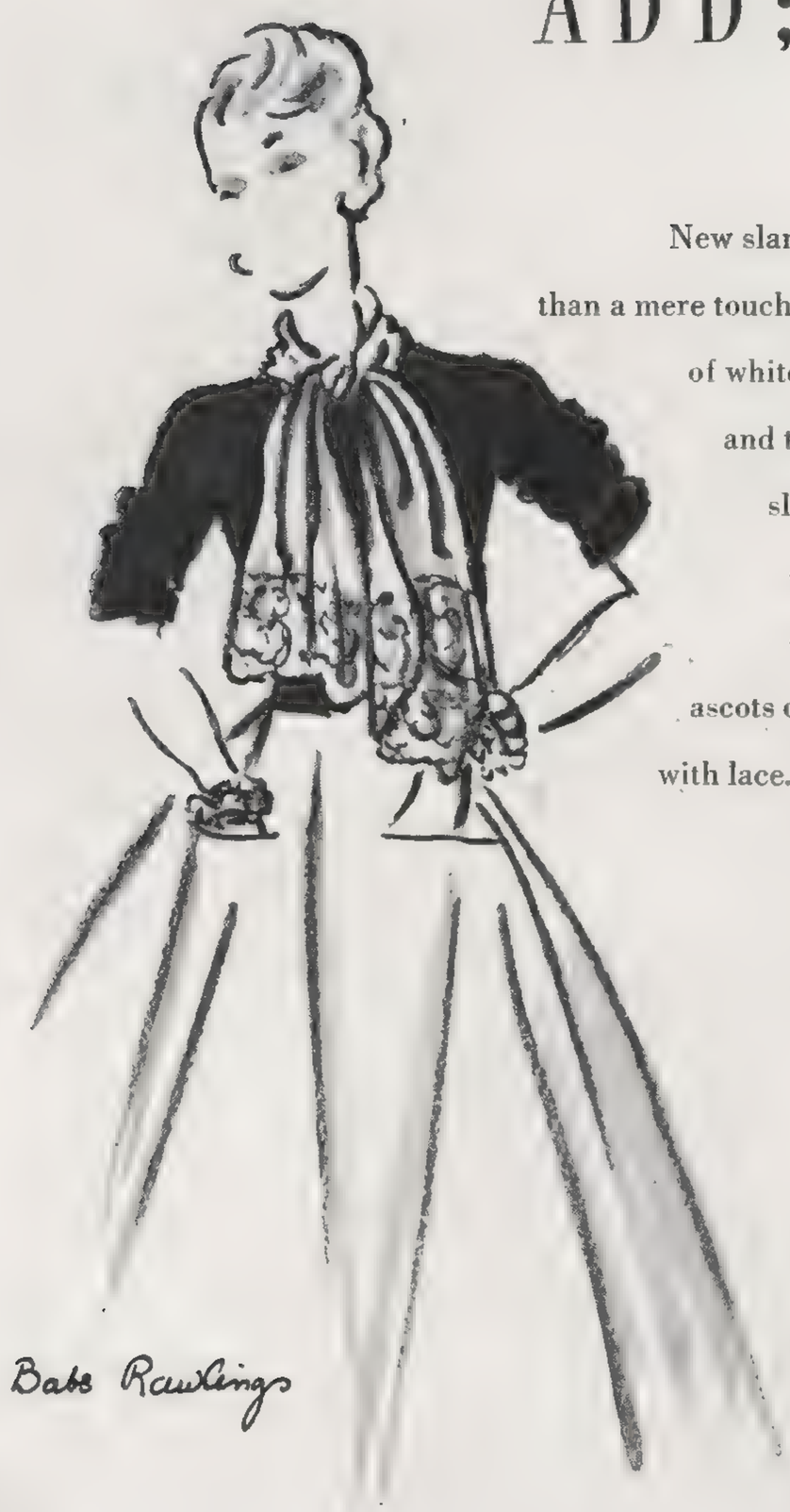
THE LINEN LIFE

There was a time when linen led an exclusively July, August, and with-luck-January life, chiefly in the country, at resorts. Now linen has become de-seasonalized and de-localized, has developed its personality and enlarged its scope. This year you will see it, beginning in spring, looking completely indigenous to town pavements, restaurants, looking, in fact, to the city manner born. You'll see big linen town coats, dresses, and suits tailored like wool; linen blouses cut so importantly they make a costume with a skirt (see pages 126, 128); more dinner dresses made of linen. On the opposite page we show you seven examples of the careful, precise linen suit you'll wear in town this spring and summer (perhaps with a little soft cloche, round as a teacup, with dark town shoes, longish gloves), that you will take along for week ends, too, and find obligingly ready to lead a country life. *Above:* A suit-like costume; a rounded jacket, of refrigerated beige, a sleeveless dress (the top is chartreuse yellow), both made of rayon woven like linen. By Joanne Jr., $35; Altman; Himelhoch's.

Fashion chameleon—the slip-cover hat. Wear the brown straw by itself or with this frothy striped cover. Change it again with a white cotton eyelet cover. Made to order; Mary Goodfellow.

La Tausca pseudo pearls; Bonwit Teller.

ADD; CHANGE



New slant on the lingerie touch: now it's more than a mere touch. It's white by the handful, yards of white, layers of white, crisply starched and transparent white. For hats, crisp slip covers (ruffled cotton or delicate eyelet embroidery) to change the identity of a tailored straw. For necklines, long ascots of white organdie, deeply edged with lace. For evenings, moth-wing stoles of starched and ruffled organdie.

CHIFFON CARDIGAN DRESS

News: chiffon for day. *Opposite,* cardigan-cut dress over a crisp slip. Black rayon chiffon, rayon taffeta. By Ben Barrack. $40. Rosette Pennington; I. Magnin; Jordan Marsh. Hat of white embroidered organdie over straw, faced in blue. By Sally Victor. Richelieu pseudo pearls; gloves by Beautydoe, both at Altman.

RAWLINGS

Left: Puffed organdie bonnet with matching baby fichu.
Right: Baby cap of white dotted Swiss organdie. Both by John Frederics.
Jewellery, Milton Schepps. Fownes gloves, Arnold Constable.

ADD WHITE

Find, make, or have made the perfect slip of a dress. With it, wear an apron of ruffled organdie, shirred to the waist, sweeping to the hem. Or a shorter version with flaring pleats, more belt and peplum than apron (yes, organdie again) and touched with lace. Added frosting for a dark dress, panniers (rows and rows of ruffles, we mean) to fall over the hips from the sash-tied waist.

SLIP-COVER HATS

Opposite: To a strict straw sailor, add a slip-cover of black or white horse-hair; or a silk cover, pale pink, polka-dotted. By Tatiana du Plessix; made to order. Marvella pseudo-pearls; Aris gloves. All at Saks Fifth.

RAWLINGS

LADEN

UNDER-20'S SUMMER UNIFORM

THE SLIP DRESS

The slip dress has an important summer-long future. Wear it under a flyaway jacket now; later, under a cotton dress-length coat, and cool and uncovered on torrid summer days. *Above:* Black shift in rayon with a linen look, supported by single buttons on each shoulder. The kind of dress that because of its straight lines, its absence of detail, you might wear more than any other this summer (might buy in duplicate), might vary with pearl ropes, coloured handkerchiefs, or a flower tucked in the high halter neck. Or you might wear it just as it comes, to capitalize on line, leaving colour and detail to your hat, your haircut. By Joanne Junior, $18; Saks Fifth; The Lindner Coy. Crescendoe gloves, $3.50; Bloomingdale's. Straw cartwheel with black band, by Betmar, $7; Saks Fifth. *Opposite:* Silk Shantung slip dress, the colour of a cool grey shadow, taking its form from you. Sleeveless but shoulder-covering, its total simplicity is a clean sweep that is an invitation to your accessories, especially to long gloves to push way down on the forearm, and a red straw skimmer, like the one shown here. By Henry Rosenfeld, with Talon zipper, $18; Jane Engel; A. Harris; Kaufmann's; Marshall Field. Hat by Brewster, $13; Altman. Twelve-button-length white cotton gloves, by Dawnelle. $6; Best's. The earrings, something new in a simple, uncomplicated shape: big, plain, gold-plated ovals like a golden goose egg neatly halved lengthwise. By Bergère, $2 plus tax; Lord & Taylor. Both photographs taken by Murray Laden at Wheatley Gardens, Greenvale, Long Island.

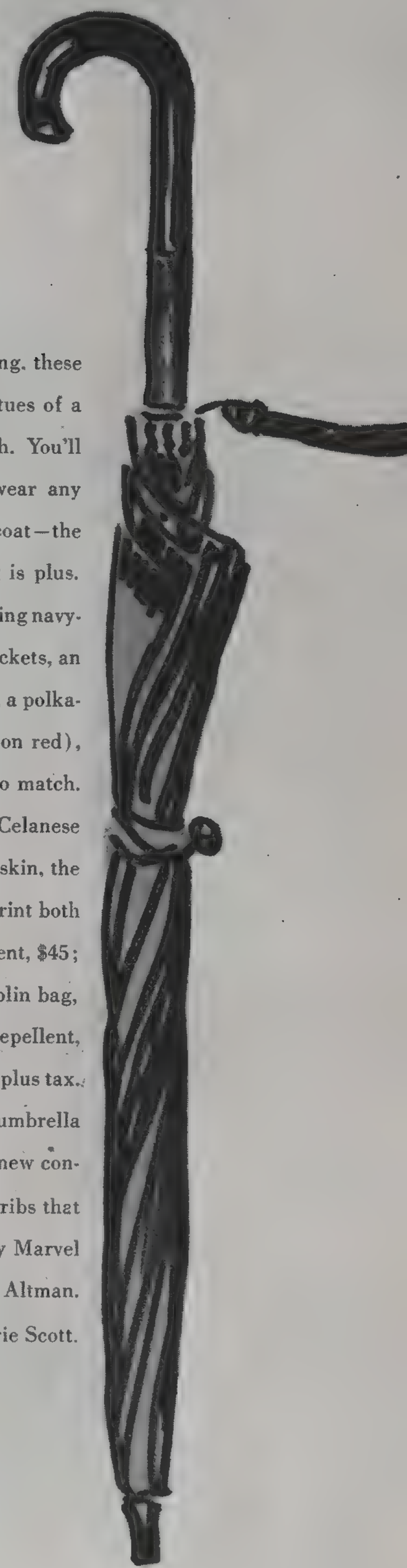
BISSINGER

Above: All-day dress to wear right away and all summer, with deep-dive neckline, skirt-front fullness. In Bur-Mil rayon Shantung, peacock blue, as nice for sun-beige skins as well-shaded ones. By Kay Dunhill, $13; gold-plated globe earrings, simulated pearl rope, by Trifari; all, at Franklin Simon. Dress also at H. P. Wasson; The Broadway.

UNDER-20 FASHIONS *continued*

Below: Two-piece, slim-line, town dress in green iridescent rayon Shantung, bright undertone to your faille redingote, or, with a big hat, a costume in itself. By Trudy Hall, $13; pseudo-pearl chokers, earrings, by Trifari; all, Abraham & Straus. Honey-coloured straw cartwheel with green streamers, $23; Best's. Dress also at Meier & Frank; Mandel Bros.

WHEN IS A RAINCOAT?



Frivolously becoming, these are, with the solid virtues of a Victorian mackintosh. You'll wear them as you'd wear any other smart spring coat—the rain-proofing is plus. *Left:* Straight-hanging navy-blue coat with big pockets, an inverted back-pleat, a polka-dot lining (blue dots on red), a scarf/hood to match. By Sherbrooke in Celanese rayon sharkskin, the plain and print both water-repellent, $45; red cotton poplin bag, also water-repellent, $4, plus tax. Nylon umbrella with an entirely new construction, rounded steel ribs that will not snap in the wind; by Marvel Double Rib; $19. All, Altman. Coat also at Carson Pirie Scott.

Two summery coats of cotton poplin, ready to take the sunshine or make light of the rain. (Both owe their water-repellent virtue to Zelan processing.)

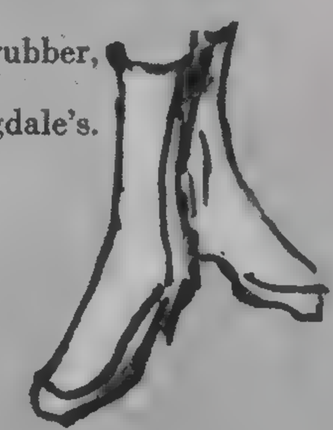
Left: White coat that could double for day and evening as well as for sun and showers. It has a hood of its own to button on when the rains come. $30; Bendel's Young-Timers; Kaufmann's.

Right: Yellow coat (a buttercup in the rain), with fullness falling from a shoulder-hugging yoke, three buttons to fasten it high in front. By Duchess Royal. $23; Jay Thorpe; Marshall Field.

WHEN IS A RAINCOAT?

Left: Wonderful city-country costume of grey wool tweed: the gently flared coat, $30; slim skirt of the same tweed, $8; both Norane-processed against rain. Bloomingdale's; Hutzler's.

Above: All-seasons trench coat in tan Byrd cloth, water-repellent, $30; Jay Thorpe; Jelleff's. All the boots are U.S. Rubber Gaytees, light, tapering, with inside zippers. The boots with the tweed coat, suède-finished black rubber, $5; those with the trench coat, tan Botany flannel, rubber-soled, $8.50; solo pair, white rubber, $5.50; all, Bloomingdale's.



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BETTY SMITH ON FAME AND MONEY

An interview with the author of "A Tree Grows in Brooklyn" and "Tomorrow Will Be Better"

BY ROBERT VAN GELDER

"ALL my life," said Betty Smith, who is small, attractive, and uncommonly frank, "I wanted money. I thought it would cure a lot of things. But when $60,000 or $70,000 a year comes pouring in, money, while I still respect it and all that, can be too much. You can't let a fortune like that just drift out into the world, so for at least four days each month I'm just an accountant. I, and the tax collector, have to know where it goes."

She said that during the past year she was offered an extra $50,000 and wouldn't take it, but that even so it had been a distraction because she'd had to spend a lot of time thinking of excuses. "An income of $15,000 may not sound like much," she said, in summation, "but I think it's the most comfortable income.

"I've tried it all ways—with money and without it," she said. "Just now you offered me more ice for my drink and I wouldn't take it. Want to know why? Because I have such bum fillings in my teeth that an iced drink makes my teeth hurt.

"After the money rolled in I could make many changes—but my teeth are what they are because of poverty. I couldn't change them."

They look white and even behind pretty lips. Her eyes are a cool, light blue. Her gleaming, chestnut hair was worn high, revealing ears most delicately formed.

She continued, saying that the three million people who bought, and presumably read, *A Tree Grows in Brooklyn* are aware that she knew poverty at first hand.

"When I was writing that book my alimony stopped in the summer, as my husband's family took care of our daughters when they weren't in school. I used to go home to my mother's house in Brooklyn. My room was furnished with a bed, a bureau, some artificial roses, and a crucifix.

"I wrote in the attic. There were always hints that I was selfish to waste my time writing. When I'd come to meals I'd hear that everyone should work to be fed, that no one should lean on others, and that the curtains for the whole house should be washed and ironed.

"I'd let 'em hint. I didn't like not having a chair in my room. A little while ago I went back there for a visit. Instead of the artificial roses there were fresh pansies on my bureau. I was touched and I took down all the curtains and washed them and ironed them. That's one thing money lets you afford. You don't need so much pride.

"But what else is it good for? People are always asking me for money, but in most cases it isn't money that they need. They would rather think they need money than that they need guts.

"When I was a kid I always wanted to go to the beach and didn't get there. Now I collect kids and take them to the beach. I took three to stay at the beach this spring. It cost $50 a day. Every night they cried for their mamas. What did it matter to them that it was costing $50 a day?

"I used to pay $3.98 for shoes. Now I pay anyway $12, maybe more. How many can I wear? Just one pair at a time. My rent was $25 a month for a one-room house in Chapel Hill, North Carolina, where I lived through the school year with my two daughters. The room had a fireplace and chimney in the middle. The space in front of the fireplace was our living room; behind the chimney were our beds. My daughters had four dresses between them. I washed for them every day and hung their dresses on the line."

She drew a few puffs on a fresh cigarette, put that out, and reached for another. Then she said, almost shyly:

"Now I have—pardon my immodesty—a lavish house worth $50,000, with a fireplace in every room. When anyone comes to see us, as for my younger daughter's wedding, I light up the fires even though the weather is warm, because that's the big point about my house—it has a fireplace in every room. When we went to make the beds the wedding guests had slept in, all the bedclothes had been kicked off on the floor and the windows were open as wide as they'd go. I don't think they slept so well but they won't forget the fireplaces."

She laughed briefly, but continued in some gloom:

"We have a cook and a maid. My older daughter and her husband and their children live with us. My husband stays home now. He used to work on the newspaper for $25 a week but what was the point of that? I sit in the hall and answer the telephone for everybody."

"Does your own family visit you?" I asked.

"My mother and brother came once. My mother had flown to Florida with a blanket wrapped over her head so that she wouldn't see how high she was. On the way back to Brooklyn in my brother's car they stopped at our house.

"They called our coloured maid 'the lady,' and would whisper to one another, 'Now eat up what the lady gave you.' My brother couldn't understand how we filled in the time: no night clubs, nothing. My mother kept talking about the nice supermarket that is right near her house, so handy she can run over any time and get just what she wants. She thought my house was too far from the stores. After a little while they headed back to Brooklyn. They don't envy me."

We went in to lunch. She shifted her food about on her plate but ate little. I asked her what she was thinking of at that moment, and she answered that she was "thinking

(Continued on page 188)

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Remember always—It is *not vanity* to develop the beauty of your face. Everyone who cares about you *wants* to see you *looking lovely.* You add to their happiness—you feel happier *yourself.* And this greater happiness brings the real Inner You closer to others.

BETTY SMITH

(Continued from page 186)

kindly of Brooklyn and of my mother, who hasn't changed; neither have I changed.

"People say that you change when you make a hit with something. But you don't change—it's the others that change. There are certain ones who stop by your house, when you're poor, at one in the morning or at eight in the morning, hoping that maybe you've got a pint, or perhaps they bring a bottle. We used to sit around and have literary discussions—talking about Tolstoy and Gorki and Hardy's poems and the purity of this or that passage or portrait.

"A little while ago we had a literary discussion at which one of my best friends told me that he could write as good a novel as *A Tree Grows in Brooklyn* but that he wouldn't because he couldn't bring himself to crucify his family the way I had crucified mine."

Her eyes snapped with anger at that memory.

"And no one ever mentions my new book, *Tomorrow Will Be Better.* There seems to be a boycott on it among my friends. Just silence; just talk about other things. One day last winter it got me. I was alone in the house except for my baby grandchild and it was time to squeeze the orange juice. I got out the oranges, tended to the baby, then couldn't find the orange juice. I looked under the bed, I looked in the wastebasket. No orange juice. My hands were still sticky from the oranges. Good God! Where was the juice?

"I picked up the telephone and called my editor in New York. I told him that I didn't think he liked my book. I told him that if he said he didn't like it I would hate him for the rest of his life but that it was better for him to tell me, truthfully, just how he felt about it than to go ahead and bring it out because he knew it would sell on the strength of the first one.

"He said he liked the book. I said I didn't believe it. He said it again. I wasn't satisfied. He said if he were in business on his own and I never had been heard of before and that book came to him he would spend every dime he had to publish that book and advertise it, and he'd be proud to. I said: 'I still can't tell whether you like it.' He said: 'Betty,' and he was quiet for a few seconds. Then he said, 'Betty, I don't know what words to use to tell you that I like your book.' 'Do you like it?' I asked. 'Yes, Betty, I do,' he said. 'But where's the orange juice?' I said. 'What could I have done with the orange juice? I know I squeezed it.' He said: 'Betty, you just look around and find the orange juice. Then call me back in a couple of hours and tell me you're all right.'

"I went into the kitchen, opened the ice box. There was the orange juice.

"Why is it that when my first book sold everyone seemed so happy about it? And now everything is changed."

She said that her life has been altered in many particulars.

"Before I wrote *A Tree Grows in Brooklyn* I read Hamlet about eighteen times a year, and read Hardy and Dickens and taught myself to read Latin so that I could read the Latin plays in the original. You know, I've always wanted most of all to write plays but I've never been able to get on Broadway. The novel is like a good, steady provider: when I think of it I think of the kind of fellow you can marry, who is ready to settle down and take care of you, while the theatre—that's the handsome guy who's a lot of fun but you'd be a fool to marry him, the bum.

"Now what do I read? Every time anybody writes a book about the poor of Chicago or Staten Island or London—of any place so long as the people are poor—a copy comes right to me. They want a comment; they think I'll be interested in it.

"Why should I be interested in what other people write about the poor: that's *my* racket.

"Like the man who called me up; he was just going through town. He said that he wanted me to read his poems, that they were wonderful, and if I'd read them I couldn't help knowing they were wonderful and that I'd give him some money so that he could write more. I didn't want to do it and that made him sore and he said that he was so much better a writer than I was that I hardly had a right to speak to him and should be happy that he'd called me up. Well, there's a friend of mine who also is a writer and who is always talking about how fond he is of people. He likes all kinds, he says. So I gave this poet his phone number and told him to call my friend.

"The next time my friend saw me he was mad at me. The poet had gotten into him for eighteen dollars.

" 'Don't send those guys to me.' 'Why not?' I said. 'You love people!'

"You asked me how I happen to live in Chapel Hill and not in Brooklyn. I got down there during the depression with a Federal Theatre Project troupe—I had a maid's part and it gave me a chance to travel. Some of the people were very nice to me and got me a fellowship at the University of North Carolina for a couple of years so I settled there with my daughters. But after a while the money got very tight and I came to New York and landed a job on a magazine that was to pay $50 a week. It looked like a fortune. I was worried, though, about my daughters: would they be run over? I went back to North Carolina to pack up. I was supposed to stay only one day and catch the four o'clock bus for the North. My friends weren't around; it was summertime. When I'd finished what I had to do I went and sat on a wall, waiting until it was time to take the bus.

"As I sat there a lot of children came and played near me and a woman came to her door and called to one of them: 'Bobby, you go home right now. Your mother called and she wants you. It's twenty minutes after three, Bobby, and you get on

(Continued on page 190)

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BETTY SMITH

(Continued from page 188)

home and be there in five minutes.'

"And I thought to myself: 'Why, this must be the safest town in the world. Nothing can happen to children here. Everyone looks after them, there's no one who'd do anything to them.'

"I never took that bus. I rented the little one-room house and stayed in it until houses got so short that I thought I'd better give it up to a working man with a family who needed it and who couldn't pay rent except for a house like that. That's when we moved into our house with a fireplace in every room.

"But the people who come to see us aren't quite the same as they were when I was poor. Of course, after you've hit, your friends know that you're busy. Where, before, you were lucky if you got four letters a week, you're getting four hundred. So at first when they don't come to see you so often they say, 'Oh, you're busy.' Then later they say, 'You've changed.'

"And some watch how they talk to you because they think you may put them in a novel. One woman I'd just happened to run into several times told all over that I was writing about her. I got mad that time. I called her up and said: 'Listen, all you've talked about to me are your husband's socks and your wash. I'm not going to put that into any novel now or hereafter. I don't care anything about your husband's socks and never will. Don't go around saying I'm going to write about you!'

" 'You'd better not,' she said, 'or I'll sue you.'

"They want to sue, of course. They're always looking for that chance. Some write me letters of seven and eight pages giving me the outline for a book on their lives that I'm to write because they have too much to do and, anyway, with my name on it, it will sell better. They'll give me half the money. Then they put at the bottom of the letter that everything in it is copyrighted and that if I use it without their permission they'll bring me to court.

"My name. Say, when I was trying to get started I didn't go around begging other writers to let me use their names. I made my own name."

"When did you first realize the value of your name?" I asked Betty Smith, who is now, in private life, having remarried, Betty Jones. She said that she was ashamed to say, yet quickly continued:

"It took me a while, even after my first book was published, to realize what my name meant. I was out in Chicago on a promotion tour—radio and appearances and so on—and the person in charge wasn't satisfied with me. I'd hear: 'Don't wear that kind of dress, wear a simple little black dress.' I don't like a simple little black dress. I'd hear: 'Pronounce this word my way.' I pronounce the way I pronounce. I'd hear: 'Don't ask the waiter where he lives and how many children he has and how much he makes.' I like to talk to waiters; I'm interested in them.

"It was always 'A celebrity does thus and so, not what you do,' so I blew up.

" 'Who's the celebrity here?' I said. 'You want to know how a celebrity acts? Well, don't try to tell me. Just watch me.' I'm still ashamed of that. I wouldn't do it now. Every day I learn.

"A little while ago, though, I got tired of all the fuss that is made over me, and my husband—his name is Jones—suggested that I take Candy, my oldest granddaughter, to the beach, and register not as Betty Smith but as Mrs. Jones. It was all to be incognito.

"So I did. I wanted a room overlooking the water but the hotel manager was sorry—they were all reserved. I got down for breakfast at five minutes past nine. Sorry, but the dining room was closed. I couldn't even get coffee. Well, anyway, I was incognito.

"The next morning Candy woke up at six. She filled the bathtub and gave rebel yells and jumped in. She wanted to start swimming right away. I pulled on some clothes to get her out of there before we were asked to leave, she was making so much noise. In the door of the room across the hall a man was standing. He was in pyjamas. He gave me one of those Van Johnson looks—you know, resigned but sore. I tried to apologize, but he cut in on me and said he was there to rest, and that was why he had taken his vacation early in the season—to rest.

"He was going on with it but I decided—to hell with incognito.

" 'I'm Betty Smith,' I said, 'the writer.'

" '*A Tree Grows in Brooklyn?*' he asked right away.

" 'Yes.' I said.

"He smiled at Candy.

" 'I like children,' he said. 'What a cute little girl.'

"When we came back to lunch the manager had found a nice room overlooking the water and he said that if I didn't feel like coming down for breakfast to just call up and whether the dining room was closed or not they'd be glad to send me a tray. Candy was noisy but who cared?

"But you know, that incognito stuff—maybe it would be better for a writer to change names with each book. When you've made your name with a first book how can you be sure that the next one is really liked, that people aren't just saying they like it because they know it will sell on the strength of your name?

"I'd like to try that. But how many more books have I to do? I take about five years to do a novel. Well, I was thirty-eight when *A Tree Grows in Brooklyn* was published and now I'm forty-three. I dread starting a new book.

"Why? Because I know that when I finish it I'll be looking straight at fifty. So far I'm not so bad. They still can use my picture. Will they want to use it when I finish the next book?"

She was silent for a moment, then said, impatiently, "Every time I think of starting another book I feel five years older."

BRAQUE

(Continued from page 141)

ninety-five special copies of his *Cahier de G. Braque, 1916-1947.* (The price was $350. In 1948 there was a second edition of eight hundred and forty-five copies, published by Maeght in Paris; the price, $30. Now Maeght and Kurt Valentin are publishing it in New York; the price, $4.50.)

A man of restless intelligence, he is in his creative process a "meditative and reasoning man—theoretical, speculative, and experimental," as Jean Cassou, Director of the Museum of Modern Art in Paris, has written, adding, "What he meditates upon and reasons about is the nature of the creative process and the proper functioning of the creator. He has no set principle or preconception, but an entire consciousness of what he is doing."

Cassou further wrote: "He takes pleasure in this kind of writing, which is a very French habit, in the classic tradition. Maxims, also, are a means of getting to the heart of realities and reducing them to small scope. Here we have moral rather than physical realities. They are the same thing, all a part of life to a mind as lively as that of Braque, a complete artist, a man to whom nothing of mankind is foreign. One has to be objective about life as well, in its sequence of experiences and ordeals. When one has made a maxim of this greatest of objects, by contraction and simplification, transformation and calculation, then the creative act is indeed fulfilled, the impact absorbed, the obsession resolved. Such is the image and the equation. Masterwork has been substituted for phenomena, perfection for disorder and drama."

Among the best of Braque's maxims are these:

"Only one thing is valid in art: that element which can not be explained."

"Art soars, science lends crutches."

"In art there is no effect without twisting truth."

"I do not do as I want, I do as I can."

"An artist must not be asked for more than he can give, nor a critic for more than he can see."

"Art is made to trouble, but science reassures."

"My preoccupation is to be in harmony with nature, not to copy it."

"Limited means engender new forms, invite creation, make a style. Progress in art does not consist in extending its limits but in knowing them better."

"The personality of an artist is not made by the accumulation of his mannerisms."

A VISIT TO BRAQUE

BY IONE ROBINSON

TODAY was one of those brilliantly clear autumn days which make the black bark of the sycamore trees as soft as suède and the grey stone buildings of Paris harmonize so beautifully against the sky.

Walking up the Rue du Douanier towards the house of Georges Braque, I turned back to look at the Parc Montsouris at the bottom of the hill. The sloping green fields of grass separated by rows of fiery *plantanes* trees; the carefully clipped evergreen hedges; the white paths; all these things seemed so peaceful in this turbulent post-war France that it was as though time had not passed since the Douanier Rousseau sat under his large umbrella, painting in the Parc Montsouris.

At Georges Braque's house on the Rue du Douanier, a small plump *femme de ménage* opened the door. The first thing I saw behind her smiling face was the large canvas Braque had painted during the German occupation, a young woman sitting beside a pink table playing cards. And, as the rich earth-greens, intense blacks, the rose-coloured cloth on the table, resembled the autumn colours in the vegetation outside Braque's door, this canvas seemed like a continuation of a Paris landscape in the autumn.

Climbing up the two flights of stairs towards the studio on the top floor, I noticed the pale green walls, the brown carpet on the stairs, the simplicity of the architecture—all these had the "essence" of Braque's painting. I saw him standing in the studio door at the top of the stairs.

Even the clothes Braque was wearing were characteristic of the selection of colours in his paintings: the blue in his worker's jacket had been washed into a Braque blue; the pale yellow scarf around his neck; the brown tweed of his trousers, and the ochre-grey felt slippers on his feet —were the identical earth tones one finds in his still lifes. Braque is like a rich autumn day; his warm gentle manner of speaking, the solid movements of his hands and feet, give one the kind of security one feels in a healthy well-rooted tree whose leaves have mellowed in the crisp fall air. His snow-white hair offsets his rather dark skin. Braque smiles with assurance, speaks in his low voice.

Unlike Picasso's great disorderly studio on the Rue des Grands Augustins—or his carelessly arranged apartment in the Midi—Braque's studio is in precise order. One feels his paintings in this atmosphere of the studio. Every object about the room, even though placed carelessly, appears to be in the right place, and like the forms in his paintings, there is not a single object in this room that one would want to change.

In front of a burnt-orange curtain, which made one side of the studio resemble a theatre, two large canvases were placed alongside other still lifes and small landscapes. These two large canvases, of billiard table compositions, transformed into different themes, gave the impression that Braque had become much more

(Continued on page 192)

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A VISIT TO BRAQUE

(Continued from page 191)

romantic and dramatic. These paintings had none of the quiet, classical forms of his earlier canvases.

One billiard table composition resembles an enormous yellow, emerald-green bird, flying across the canvas. The movements of a bird's wings outstretched in flight were accentuated by a background of realistic birds, and I wondered if these small birds in the background had been the source of inspiration that moved Braque to transform an ordinary billiard table into a dynamic bird. The canvas towards the left of this composition (of the same subject) was completely static. It was as though one were looking straight down into an ancient Egyptian tomb, surrounded by pale lavender morning glories and bright red fish.

Propped up against steels and chairs, a number of smaller studies were arranged in a row in front of these large compositions. The difference in the technique and transposition of the forms was striking and a bit bewildering. These smaller canvases lacked the architectural construction one associates with Braque's forms.

Sitting on the sofa at the left of the studio window, I let my eyes wander about the room while we were talking. The curiously shaped leaves, like rare jewels fastened to the walls; the animal bones mounted like sculptures; a dead sunflower and a dried wheat sheaf—and a large plant growing like a wild tree on the far side of the room, gave one an insight into the genius of Braque. Like Picasso, he invents his forms from natural objects.

When I asked him how old he was when he started to paint, he told me with a smile that he began his career as a decorator. "When I was a young man this was the only practical way for a young Frenchman who dreamed of becoming a painter to serve only one year of military training.

"At that time we had to spend three years in the service; but there was this exception for those who passed a 'decorators artisan' exam, enabling them to finish military service in one year." (I knew, though he did not mention it, that Braque had been severely wounded in the head as an officer in the First World War.)

Glancing at Braque's easel which was covered with hard splinters of paint resembling the drippings of a multi-coloured candle, I asked him what he thought about the younger French painters. Did he feel that they were too much influenced by what he had done—what Picasso and Matisse had done?

Like Picasso, Braque said that painting was influenced by what other painters had discovered. "Picasso and I were influenced by the Impressionists, Cézanne and Van Gogh —but we didn't rely on them for inspiration. We dared, when we were young, to paint canvases that the public wanted to throw out of the salons.

"Today there is danger that the younger painters are making an academy out of what we have done. This is bad. Don't misunderstand what I say; it is natural for the younger painters to go through a period of influences. The danger in this troubled post-war France is that the younger artists want to achieve in a few years what it took us decades to find.

"They don't take the trouble to experience the forms they imitate. They don't understand what is 'inside' of those forms."

"Don't you think," I asked (the same question I had asked Picasso), "that this period is more difficult for a younger painter than when you were a student?"

"Only in the material sense of living. On the contrary with painting, Matisse, Picasso, and I had a terrible struggle to find ourselves after a genius like Cézanne. Now the younger painters ought to be able to work with a greater freedom. That is the heritage we have given to them."

When I asked Braque with whom he had studied when he was a young student, he told me that he began painting in his father's studio.

"My father was an artist in a 'practical sense,' that is, he was a decorator specializing in painting artificial woods and marbles. When I was a boy I learned his trade and painted wood and marble grains until I decided to run off to Paris and be a real artist, not a decorator.

"Like every young student who comes to Paris, I put my nose in the Beaux Arts. I worked for a few months in Bonnat's class, but I couldn't stand it. After the Beaux Arts I worked alone."

Turning through the pages of his notebook, I copied down these few lines Braque had written about painting, which reveal his feelings as an artist, searching—forever searching.

"I am anxious to put myself in harmony with nature, much more than to copy it."

"To discover a thing is to touch the core."

"It is not enough to show what we paint, we must make it felt."

When I had reached the last page in his book, the late afternoon sun reflected against the north-light window, and the canvas of the "Flying Billiard Table" seemed to illuminate and challenge the greyness of the studio walls. The contrast between this dynamic canvas and the sombre studio made me remember the bitter clashes between Ingres and Delacroix when Ingres ruled over the ateliers of the Beaux Arts like an emperor—how Ingres had defied Delacroix's "revolutionary realism."

Turning towards Braque, I said, "Suppose tomorrow you were given a place like Ingres as master in the Beaux Arts, would you accept it?"

"God forbid," he answered. "I would never set foot inside the Beaux Arts. Don't you know that it is an institution, a fortress? What would I do there?"

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FISH STORY

BY ROSEMARY KORNFELD

FISH has long been a gourmet's dish in Europe, is increasing in prestige in America. Here are a few new cooking tricks which help to enhance a delicate flavour, give a new taste to the well-known flounder, bass, salmon.

FILLETS BACCHUS

(Flounder or bass)

Take 9 or 10 fillets of flounder or silver bass. Wipe the fish with a damp cloth and place it in the bottom of a baking dish with dots of butter and a few drops of lemon juice on each fillet. Do not use salt or other seasoning. When all the fish has been placed in the dish, cover with ¾ cupful of dry white wine. Place in a moderate oven for 15 minutes.

While the fish is in the oven, make a white sauce of 2 tablespoonfuls of butter and 2 of flour, stirring in gradually 1 cupful of milk (or 1½ cupfuls if the sauce seems excessively thick). Drain the liquid from the fish and add ½ to 1 cupful of the liquid to the sauce—enough to add flavour but not thin it too much. Season the sauce with salt and a little Worcestershire sauce. Pour the sauce over the fish and cover with 1 cupful of seedless grapes which have been split in half. (If you are industrious, the grapes are tenderer if they have been skinned. This can be done more quickly by popping them into boiling water for a few seconds.) Return the baking dish to the oven for another fifteen minutes; then run under the broiler to brown the grapes slightly.

FILLETS SURPRISES

(Flounder)

This is a little-known dish about a well-known fish. Use 16 fillets of flounder, each about the size of a person's hand.

Wipe the fillets with a damp cloth. Broil and drain 9 strips of crisp bacon. Then crumble the strips. Use one tin of BOB mushrooms cut into small pieces or sauté 1 pound of fresh mushrooms which have been cut up. Cut 2 medium size onions into pieces about ½ inch; sauté, and drain. When the above ingredients have been combined, season with one of the herb blends prepared for fish. Do not add salt.

Spread each fillet with the mixture and roll it, securing it firmly with toothpicks. Stand the fillets upright in a baking dish and pour over them a sauce made of ½ pint of sour cream well mixed with 1 tin of Campbell's tomato soup. Sprinkle the top well with grated cheese. Place in a hot oven, turn the heat low, and cook for 30 to 35 minutes, or until tender. Then dot with butter and run under the broiler to brown slightly. This dish may be prepared in advance and then cooked at the last minute.

DEVILED CRAB

This is an excellent first course which makes the taste buds tingle. If it is used as a main luncheon course, it goes well with asparagus and hollandaise sauce.

In the top of a double boiler, make a thickening of 1 tablespoonful of melted butter, and 1 tablespoonful of flour. Add ½ pint of cream and cook very slowly over a low fire. Bring to a boil and remove from the fire. Stir in 1 cupful crab meat (either fresh or canned), the finely chopped yolks of two hard-boiled eggs, 1 tablespoonful of chopped parsley, ¼ teaspoonful of grated nutmeg, ½ teaspoonful of dry mustard, and a generous seasoning of salt, pepper, and cayenne pepper. Put the mixture in shells, sprinkle liberally with bread crumbs, dot with butter, and heat 10 minutes in the oven; then brown.

SALMON MOUSSE WITH CUCUMBER SAUCE

This may be made with either salmon or tuna fish, tinned or fresh. If tinned fish is used, 2 tins of 7 ounces each; if fresh fish is used, 2 pounds are needed.

Wrap fresh salmon in cheesecloth cover it with boiling water, add 1 tablespoonful of vinegar, 2 or 3 pieces of celery, and 1 onion. Cook for about 20 minutes or until tender. Remove skin and all bones and shred fish.

In a double boiler, combine 2 teaspoonfuls of dry mustard, 1 teaspoonful of salt, 2 tablespoonfuls of sugar, 4 egg yolks, and 2 cupfuls of milk. Cook slowly until thick as a custard, stirring constantly. Remove from fire and add 4 tablespoonfuls of vinegar. Add 1 cupful of cold water, in which 2 envelopes of plain Knox gelatine have been dissolved. Stir it into the custard. Mix the shredded fish with the custard and transfer it to a mould which has been rinsed in cold water. Place the mould in the ice box until firm. When ready to serve, remove from mould and serve on lettuce leaves with bunches of water cress.

Sauce: Serve a cucumber sauce made from ½ pint of sour cream, mayonnaise, or Miracle Whip. Mix in one cubed or grated cucumber and season with salt to taste. To colour sauce a darker green, add one drop of vegetable colouring and smooth it into the sauce.

FISH PUDDING WITH LOBSTER SAUCE

(Halibut)

This adaptation of a Norwegian dish may be the first for dinner, or the main dish at luncheon.

Tie 2 pounds of halibut in cheesecloth so that it will remain white and unsullied. Boil it until tender in water with 1 bay leaf, a few stalks of celery, a carrot, and herbs. When cooked, remove the fish from the water and allow it to cool. Remove the cheesecloth and beat the fish to an absolute pulp in an electric mixer.

Remove the crusts from 4 pieces of white bread and soak the bread in a cupful of milk until all the milk has been absorbed. After the bread is saturated, press the milk out of it.

Combine the fish with ½ cupful of evaporated milk, the bread, and the yolks of 4 eggs, beating all the time. Fold in the egg whites which have been beaten stiff, and pour the mixture into a greased mould. Stand mould in water and bake for 40 minutes, or until it may be pierced by a knife without adhering to the blade.

Sauce: With this pudding goes a lobster sauce, made with ½ pound of fish, boiled and cut into small pieces and mixed into a white sauce which is seasoned with salt, herbs, Worcestershire sauce, chili sauce, and a good dose of sherry and a spot of brandy. Pour the sauce over the pudding and serve.

SEAFOOD TETRAZZINI

This is a dish which, served with a vegetable or salad, is a luncheon or buffet supper meal in itself.

Cook 8 ounces of Italian spaghetti in boiling salted water until tender. Drain and pour 2 cupfuls of tomato juice over the spaghetti. Simmer for half an hour. Remove from their shells and clean 1 pound of shrimp. Cover the shrimp and 1½ pounds of scallops with boiling water to which 2 teaspoonfuls of salt, 1 teaspoonful of caraway seed, and 1 tablespoonful of vinegar have been added. Cook for 20 minutes. Make a cream sauce of 2 tablespoonfuls of butter, 2 tablespoonfuls of flour, 1 cupful of milk, and 1 cupful of evaporated milk (or 2 cupfuls of cream, for greater richness). Combine the seafood which has been drained, with the sauce, and season to taste with sherry, and mix with the spaghetti. Transfer to a buttered baking dish, dot with butter, and run under the broiler to brown slightly.

CURRIED SALMON KEDGEREE

This delicious dish evidently bears little resemblance to the original Indian kedgeree which has lentils as one of its chief ingredients. It is served either as a course by itself or with vegetables.

To make our variety of salmon kedgeree, boil 3 cupfuls of well-washed rice in enough water to cover it. To the water, add a few pieces of ginger, a few peppercorns and cloves, one bay leaf, and a tablespoonful of salt. Cover and let simmer until the rice is tender and the water has evaporated.

Slice two or three small onions and fry until light brown in butter with 2 cloves of garlic, chopped. Add two tablespoonfuls of good curry powder, 2 cupfuls of water, and cook slowly for about 20 minutes. Into this sauce, stir 3 cupfuls of boiled shredded salmon and cook until the

(Continued on page 197)

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FISH STORY

(Continued from page 194)

fish is hot. Before serving, add the juice of ½ lemon. Combine fish and rice and serve with chutney.

SHRIMP CHOW MEIN

One of the highly flavoured Oriental dishes is this meal-in-one-dish, almost entirely obtainable in tins.

Boil and chop one pound of shrimp. Beat one egg and fry it as you would a pancake. Then cut it into strips about 2 inches long and ¼ inch wide. Sauté a handful of almonds. If you have a tin of mushrooms, toss them into a pan to heat with the contents of 2 tins of prepared bean shoots, 1 jar of water chestnuts. Glaze 2 Bermuda onions which have been cut into large pieces and combine them with the mushrooms, shoots, and chestnuts. Serve in a large deep dish. Fill the bottom of the dish with 2 tins of warmed-in-the-oven prepared noodles, then the heated mixture, and for the top layer, spread the egg strips, a heap of shrimp, and the pile of almonds. Serve with Soy sauce and a large bowl of rice.

MINCED CLAMS REINE

Gather ye seashells down by the seashore because these clams come straight from the tin.

Drain two tins of minced clams, and use the juice for cooking four fillets of flounder. Into the boiling clam juice, put a bag of herbs and a dash of salt. After the fillets are tender, remove from the clam juice and combine with the minced clams. Beat well with an electric mixer. Whip ½ pint of heavy cream and fold into the fish mixture. Then put it in shells for serving.

Make a *gelée* of two chicken bouillon cubes dissolved in 1 cupful of water with 1 package of good gelatine, smoothing it in so that there are no bubbles. Place in the ice box until ready to serve. Then crumble or chop the gelatine mixture into tiny bits the size of drops and cover the shells with a coating of this *gelée*.

FISH SOUFFLÉ

Heat thoroughly 2 cupfuls of flaked boiled white fish. Make a sauce of 2 tablespoonfuls of melted butter and 2 tablespoonsfuls of flour, together with 1 cupful of milk, cooking to a thick sauce. Stir in the yolks of 4 eggs which have been well beaten, ¼ teaspoonful of dry mustard, a little salt and pepper, and the juice of half a small lemon. Next add the flaked fish. After the sauce has cooled slightly, fold in very gently and quickly the stiffly beaten whites of 4 eggs. Pour the mixture into a well greased soufflé dish, tie a piece of wax paper around the outside, stand it in a pan of water, and bake for half an hour in a slow oven.

COURT BOUILLON À LA CRÉOLE

This New Orleans adaptation of a French dish may be made with cod, halibut, or turbot.

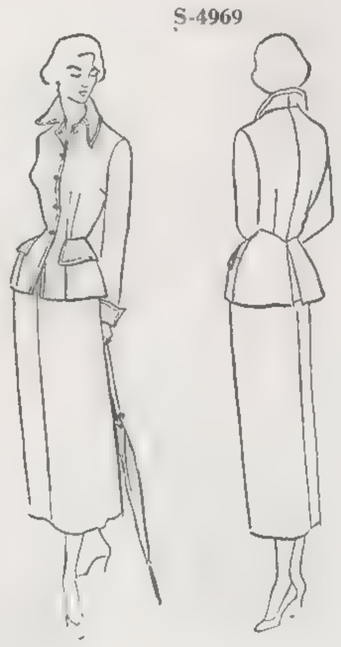
Melt a large lump of butter or lard in a deep frying pan, and, when hot, add 1 large onion finely chopped. Fry until brown, then sprinkle with 1 tablespoonful of flour, mix well and continue to brown. Add 1 pound of chopped tomatoes, 1 clove of chopped garlic, a few sprigs of parsley, 1 sprig of marjoram, 1 or 2 bay leaves, a little salt, pepper, and cayenne pepper, and a touch of allspice. Mix well and add the juice of ½ lemon, ½ cupful of claret and enough hot water to thin the sauce. Simmer gently for 10 minutes, stirring well. Then add 2 pounds of fish which has been cut into small steaks or slices and simmer until the fish is tender. The cooking time for the fish will vary according to the quality of the fish and the thickness of the pieces. The sauce should remain of the consistency of thin cream. To serve, remove fish and place it on serving dish; pour the sauce over it, and garnish with potatoes cut in cubes and fried a light golden colour in butter.

DESIGNS FOR DRESSMAKING

494

Back and front views of late-day dress on page 169. Design No. 494. Sizes 12 to 20 (30 to 38). Size 16 takes 6⅜ yards of 39″ material.

S-4969



Back and front views of suit on page 168. Design No. S-4969 in sizes 12 to 20 (30 to 38). Size 16 takes 4⅝ yards of 39″ material.

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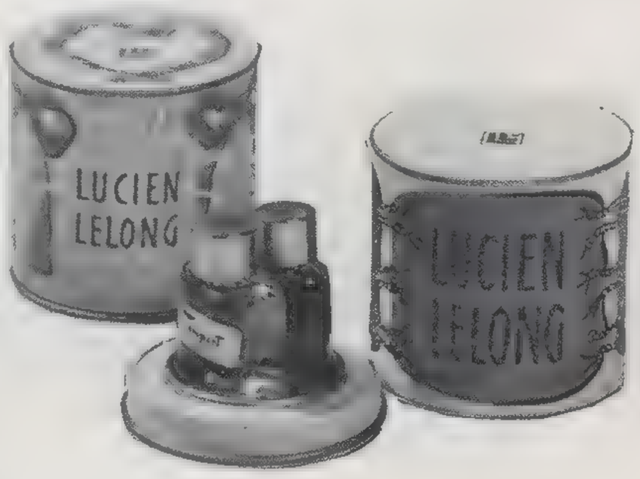
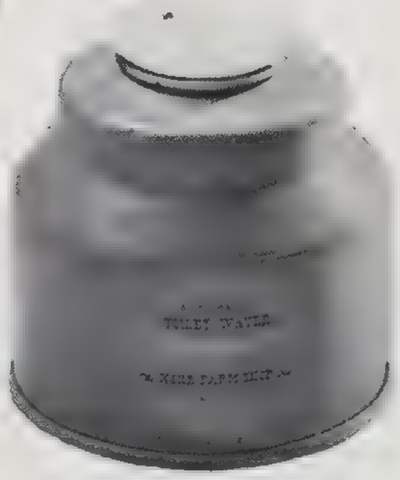
Balm for the skin—balm for the hair: Lenthéric's Dry Skin Lotion is a non-sticky film that will take care of element-exposed skin. Satinee Cream Rinse will help restore hair to its natural lustre. Altman.

Fragrant spring reminder: Yardley's April Violets Soap. Three well-rounded cakes of scented potential-lather that will make spring a reality in the bath before it arrives. John Wanamaker



Lucien Lelong's new pearls-of-little-price. A series of gay little drum-shaped boxes (pretty as a present should be) that hold two tiny bottles of Lelong perfume. At Lord & Taylor.

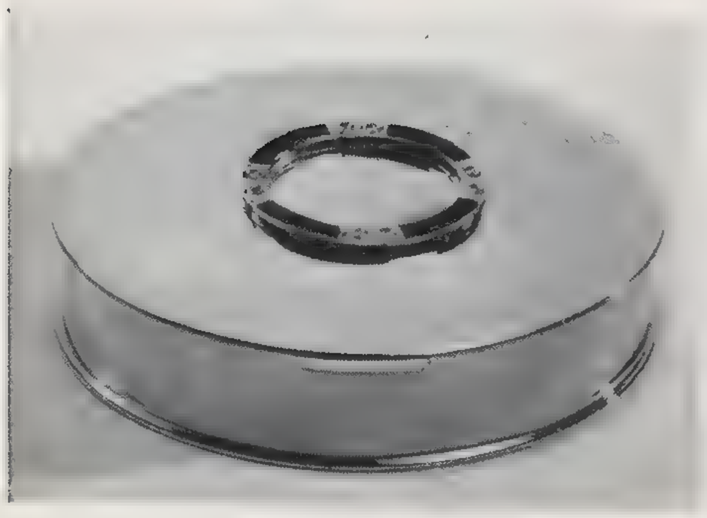
New spring accessory: Dieu du Jour perfume by Callot Sœurs (17 East 53 St.). Soft flower blend to be worn where it can blossom: behind the ears, at the wrist, in the elbow-bend.



A fragrant cloud of mist to envelop you post-bath is Herb Farm Shop's newly developed Spraymist—toilet water compressed under high pressure to spray generously. Altman has it.

Harriet Hubbard Ayer's Hand Satchel is a handsome bag in either navy or black leather (butter soft). Fitted with Golden Chance Perfume and Golden Plaid lipstick. Stern's.

Welcome revival: Henri Bendel's Violette fragrance —bell-clear breath of spring in perfume, toilet water, eau de sachet. This to-be-cherished scent is startlingly light—though intense.



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THE COMFORTABLE ARCTIC: SWEDISH LAPLAND

BY OLIVIA AND ODEN MEEKER

ROMANTICS who picture themselves munching pemmican as they mush a dog team across the frozen wastes will be cruelly disappointed in Swedish Lapland—a charming and agreeable land full of mild-eyed reindeer, shy and gaudy Lapps, and many of the amenities lacking in Paris and London.

Three times daily during the summer, and four times on Sundays, the crack, electrified trains of the Swedish State Railways roll north to Kiruna from Stockholm. The journey takes a little more than twenty hours, fares are moderate, and second-class accommodations more comfortable than first-class in England or the extra-fare Pullmans in the United States. At the Arctic Circle itself, there is a little station called Polcirkeln, where the management has picked out the imaginary line with a little row of whitewashed stones on either side of the track. A sign tells you how many miles you are from the North Pole and the railway hands out free coloured postcards with an appropriate boost for the Midnight Sun. Anybody who can lick a stamp can be an explorer.

THE WELL-APPOINTED WILDS

Lapland is a well-appointed wilds. There are snug hotels amid the old, grey-green, gently rolling Lappish mountains. On the lower slopes of the mountains are charming dwarf birches, as bright as new gold in late August. Purple clover and stalks of magenta fire weed (rose-bay) spring up from the valleys, dappled with scarlet patches of blueberry leaves. The air feels as though no one else had ever breathed it. The towns are sprinkled with bright costumes of the Lapps who next to the Monte Carlo police wear the gaudiest clothes in Europe. Letters are addressed to Hunter or Fisher so and so, and shop windows are full of heavy boots, hunting knives and rucksacks. People tramp and hunt, and fish and boat in the clear glacier rivers and lakes, and the Swedes themselves are large and handsome and have vitamins running out of their ears. They make the southern visitor feel as effete as a Persian courtier.

The Swedes' size becomes understandable after a day or two at the Hotel Lapplandia in Riksgränsen, just this side of the Norwegian border. There, the Föriningen för Skidlöpningens och Filuftslivets Främjande i Sverige (roughly translated as the Swedish Ski Club) thoughtfully tees off for the day with unlimited quantities of soft-boiled eggs, kippers, porridge, potatoes, tomatoes, cheese, spaghetti, Swedish crisp bread, jam, tea, coffee, chocolate, and huge flagons of milk. For dinner there may be blueberries and cream, pancakes with lingenberries, and Mr. Jansson's Temptation—a succulent casserole of potatoes, anchovies, and leeks au gratin. There are radiators in the rooms at the Lapplandia, steaming hot showers and a superhot something called a Torkrum, like the cactus house in a botanical garden, for drying wet ski and hiking clothes.

Lapland's electrical abundance comes from the great dynamos at Porjus Falls. At night, lights glitter on the open face workings on Kirunavaara, the great iron mountain which has been cut down into terraces like a step pyramid by endless ore excavating which provides Sweden with so much of her wealth. Besides an electrically lit mine, Kiruna boasts electric stoves, irons, radiators and radios, sun lamps and X-ray machines. There are two ladylike teashoppes in town, several milk bars, and fur shops offering handsome home-grown ermine scarfs at low prices. Ninety miles north of the Arctic Circle, on a parallel with Siberia, Greenland, and Alaska, Kiruna has had the New Look in its shop windows since last July. Top hats, tail coats, and black ties are correct wear for funerals in Kiruna, and down by the pleasant red brick railway station the news kiosk sells *Punch*, the *Ladies Home Journal*, and *Vogue*. Around the station are planted beds of bluebells, petunias, nasturtiums and zinnias.

In tourist emporia around town are Lapp wares of varying merit—handsomely embroidered yellow and red belts, reindeer rugs, parkas, and reindeer boots of brown and white with curly toes, much fancied by connoisseurs of English winter draughts. But the best Lapp souvenirs are the pleasant, detailed modern primitives of the Lappish artist Nils Nilsson Skum, who lives a few miles south of Kiruna near Sjisjkavare, his own private railway station. His work hangs in the Nordiska Museet and the Riksmuseet and the Royal Palace at Stockholm, and he had a New York exhibition two years ago which was a considerable critical success. At twelve, Skum was launched on his own artistic career by two wandering Englishmen who gave him pencils, colours, and brushes, but he wasn't "discovered" until he was sixty-eight. His pencils and crayon landscapes of immense herds of reindeer moving against the worn old Lappish mountains catch something of the loneliness of the landscape. He also paints incidents of the reindeer's daily life: *Reindeer Attacked by a Bear, Reindeer Upsetting His Sled, Reindeer Surprised by Avalanche.* Most of Skum's paintings are valued according to the number of reindeer he has been able to work into them, and in terms of the Lappish reindeer economy, this makes perfectly good sense.

Half a mile in any direction from the towns and the railroads is a calm, dignified Lapland wilderness, covered with snow in winter and in summer just wild enough to be romantic. It is inhabited by Lapps, a shy, semi-nomadic people who follow their herds of reindeer over Northern

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THE COMFORTABLE ARCTIC: SWEDISH LAPLAND

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Norway, Sweden, Finland, and a part of Siberia without paying much attention to political geography. They are probably Sweden's most protected citizens, not liable for military service except in case of war, and with special hunting and fishing rights, nomadic schools, and a fairly complete system of social security. They speak a Finno-Ugrian tongue related to Finnish and Hungarian, but their origin may be Mongolian. They are among the smaller peoples of the world—men about five feet and women a little shorter—and they wear a costume which would startle even the impresarios of Ringling Brothers and Barnum & Bailey World Combined Shows. Lappish women are comparatively conservative, wearing nothing more exciting than a full skirt, often blue, an embroidered blouse, and a little ruffled cap like Whistler's Mother, but men wear a long dark blue tunic, with a distinct tralala. The seams of their tunics are trimmed with half inch widths of yellow, green and red wool; they wear tight dark blue trousers and a black cap with a shiny, duck-billed visor and a red pompon big enough for three French sailors. In the wintertime both men and women wear the short, curly-toed reindeer boots.

The Lapps are the only persons in the country allowed to own reindeer, and these gentle and appealing beasts have a variety of functions rivaled only by the camel and the llama. They give paper knives, buttons, milk, butter and cheese and meat which is sold in London as venison. They also provide horn spoons, buckles, pipes, awls, amulets, fish hooks, and knitting needles. Their fat is used for cooking, their sinews to make surgical thread, their dung for fuel, and their hair for stuffing life preservers. Reindeer are used as pack animals. They pull sleds, and their hides are made into robes and shoes. Rococo bleached white candelabra are made from their antlers, and their crania, alas, sometimes end as ash trays. They pose patiently for tourist photographs.

The Swedish Arctic has Lapps and reindeer, which after all do pull Father Christmas though most Lapps have never heard of him. But most of the familiar Arctic props are missing. Polar bears and igloos and citizens chewing on walrus blubber are in short supply. Instead, there is an abundance of hydro-electric power, comfortable hotels, and good government. The town of Kiruna em-

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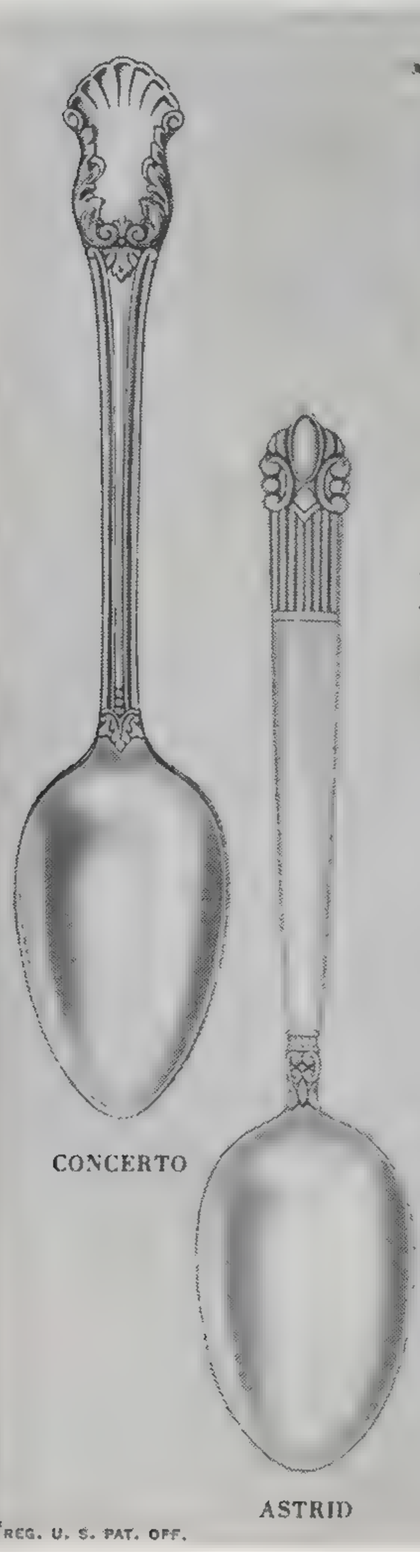

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IN PRAISE OF ISLANDERS

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grin and take it, not so much with endurance as with a lusty relish. Life was hard. It was fun to meet it, head on, and show your stuff.

Noel Streatfeild, the novelist, lives on Elizabeth Street which, as she says, is Belgravia by the skin of its teeth. In the Blitz she was bombed-out three times and as fire-warden spent her nights pulling her neighbours out from similar disasters. In the daytime she wrote her novels. All of which may explain her concern for the grisly chasm across her street where once had stood the cosy local pub. Finally she wrote about it to the Borough Council. Now normally citizens who write to their City Fathers don't expect an answer for several weeks, and when it comes it is usually festooned with secret ciphers indicating that the citizen's letter has been duly received and filed away for future, if any, reference. But the Borough's reply was prompt and most unofficially to the point. The Borough hadn't, it admitted, the faintest idea to whom the chasm belonged but it thought, under the present building conditions, that the owner would be unlikely to "take steps" in the near future. So if Noel had any steps of her own in mind she should go ahead and take them. Anything anybody did, the Borough said breezily, to cheer up a neighbourhood that had its share of hard knocks, had their unofficial wink. (And to hell with red tape anyway, was the inference.) So Noel brought in two cart-loads of country loam. The local authorities ran in pipes and spigots and turned on the water and in due course the chasm bloomed into a sunken garden. In the morning Noel writes and in the evening she waters. Home-returning workmen lean over the wooden fence and give advice. Some of them have donated plants from their own back yards. The neighbours follow the birthpangs of seedlings with grave concern. For by now the garden has become the heart of local pride and good will and perhaps—unacknowledgedly—a symbol.

Cut flowers fetch a good price in the London streets and the garden tools which Noel leaves nonchalantly in an open shed are hard to come by. But not a flower has been picked or a tool moved from its place. (Statistics, however, prove that theft is on the upswing.)

The Island has never been good at mass-production and perhaps never will be. Its specialty is perfection which is, of its nature, rare. Among other things, it produces, not too often, a spring or summer's day unequalled in the world. Its quality is indeed other-worldly, of a dream-like and exquisite tenderness. The fields and woods shine with an inner fire veiled by a faint silver haze. The flowers are jewels in the sun. All English poetry is on an English summer's day.

The garden belonged to the local doctor whose wife, a vigorous and optimistic soul, stood beside me on the terrace, while, seated at ease on the lawn, was the full membership of the Women's Institute, dressed in their Sunday best, which, if it had no New Look, was cheerful and neat. In her hands, my hostess held a bouquet of carnations and a beribboned box.

"These flowers and these little gifts," she said, "are a token of our affectionate appreciation. And at the same time we want to thank, through you, the Americans who have shown us so much thoughtful kindness."

I think of myself as an Anglo-American. But to these women I represented America. The box contained a fountain pen and gold-filled pencil. All I had done was to send the Institute a few CARE parcels with which, incidentally, they had given a slap-up Christmas party to the old people of their village. These women were factory-workers and housewives. Their village had been bombed. They stood in queues and wrestled with shortages. But they had found time and strength to make a gracious gesture, not as a salve to wounded pride but with wholehearted pleasure in giving pleasure.

"We're never hungry, you know," was the earnest refrain. "You mustn't worry about us."

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THE COMFORTABLE ARCTIC: SWEDISH LAPLAND

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braces for administrative purposes 786 square miles, which makes it technically the biggest city in the world. Twenty-two policemen in dark blue uniforms with white gloves and sabres keep law and order, but the 10,600 inhabitants are a peaceable lot. Almost everyone works for the mines which, it is estimated, contain enough high grade iron ore to supply all the world's peacetime needs for at least the next 60 years. Kiruna is the first planned city in the Arctic, a neatly laid out town of two-story frame and brick buildings on a series of low hills. There are free hot lunches and medical and dental care for the school children, Finnish baths at almost all the mines, a free tram service, and a good workmen's compensation plan. There are also the clean and steaming municipal baths whose gentlemen's departments are traditionally manned by *baderskas*, motherly scrubbers armed with big brushes.

For people who like roughing it with plenty of hot water and a large supply of Mr. Jansson's Temptation, Lapland is undoubtedly the answer. What with the skiing, the 90° summers, the aquavit, salmon, trout, grayling, ptarmigan, and smoked elk tidbits, it's quite a place.

IN PRAISE OF ISLANDERS

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As a visitor with dollars I could hire a car with all the gas I needed, and buy myself shoes and suits and materials beyond the dreams of my most well-to-do friends. But there was no hint of resentment.

"Never you mind, Miss," a garage mechanic returned to my apologetic request for petrol. "We gets along. Glad you're 'aving a good time over 'ere. Weather might be better." He grinned. "The Government don't seem to 'ave got around to it yet."

REALISTS IN BRITAIN

The British mix with their Island mysticism a considerable amount of realism—which is one reason why my betters still write about them. They can add and subtract as well as anybody. They know what they owe and what they are owed. They know why they are poor. They held the fort—as they have done many times in history—and are still holding it. That a loyal and vitally concerned ally should provision the beleaguered garrison may be a painful but not a shameful necessity. It no more offends their national pride than the fact that they are not running as much of the world as they did. They have been poor and great before. Their real pride, even in the purple-plush days of Victorianism, was based on their Island and on the imponderable values of their own character. Since these are still intact, they can still afford the finest of all generosities—gratitude.

Two stalwart young men, naked to the waist, strode along the country road, ahead of me. They looked indefinably foreign, and they were. But they knew enough English to direct me to their camp, where hundreds of Letts, Lithuanians, Czechs, Poles, and Ukrainians, who had been Displaced Persons, were finding a place for themselves again. They were well paid and fed and clothed. When they had enough basic English for workaday purposes, they would be dispersed to the mines and textile factories where they are needed. They were bound by nothing but an agreement that they should stick to their allotted jobs for a year. As soon as they found living quarters, their wives and children, some of whom I had seen in their camp at Crosham, could join them. They were fine, well-set-up men, mostly of peasant stock, though there were lawyers and doctors among them who in due course would have a chance to take up their professions.

Since the end of the war, Great Britain has taken in some 200,000 refugees—more than all the other countries in the world put together, and at a cost of 520 million dollars. These two statistics seemed to me worth remembering, since they proved that this impoverished and overcrowded island is still a sanctuary for persecuted men and women seeking freedom.

"After all, it's not for the first time in our history," the Warden remarked. "The Courtaulds were Huguenots, you know." The great Courtauld textile factories were fifty miles from where we stood. Compassion, not to mention 520 million dollars, may yet pay big dividends.

ANCIENT RITUAL

In the summer's dusk London is a lovely and gracious city. Her parks are green shining pools of quiet. Her buildings gleam darkly like old silver. In the Tower Courtyard everything is hushed. A few belated stragglers hurry past us. The grim battlements stand out sharply against a sky of fire. The deeper shadows close in on us. The ghosts of this ancient place are stirring.

Presently ringing, martial footsteps break the silence. A guard of honour, in its midst a beefeater in his scarlet uniform, swings past us. A soldier carries a candle-lantern whose small light dances like a captive will o' the wisp from his hand. At the outer gate the guard halts before the sentry with a clash of arms.

"Who goes there?"

"The keys."

"Whose keys?"

"The King's keys."

"Pass the King's keys."

One gate after another is locked. At the last the beefeater steps out, with raised hat, from his escort. It is night now and he has become a shadow among shadows.

"God save the King."

The guard answers "Amen" shortly, and from the long flight of noble steps that leads to the great courtyard a solitary trumpeter blows a long, melancholy cadenza of farewell.

"Why do the British keep up all that meaningless ritual?" a foreigner once asked me. But to these Islanders nothing that relates to their past is meaningless. What they are and will be is based firmly on what they were. A lonely yeoman in 1940, standing pitchfork in hand, on the cliffs above the Channel, his face to the enemy, had been reminded from childhood by pageant and legend that on this self-same spot, three hundred years ago, another yeoman had stood and watched for the Great Armada that God's winds and Drake's swift ships had scattered to defeat. He knew in his very bones and blood that he was not alone.

PIONEERS AGAIN

The London County Council invites its small and large V.I.P.'s to a cruise through the London docks. It provides tea, inevitably, and an officer who through a loud-speaker points out the historical waterfront marks. A casual reference only is made to the recent devastation. The rubble is cleared away. The warehouses are being rebuilt. No use licking old wounds.

The launch glides into King George's dock. Great freighters from the four corners of the earth float prow to bow, loading and unloading. Forests of immense cranes stand out like blasted trees against the pale blue sky.

"I don't like to insist on it,"

(Continued on page 206)

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VOGUE SPOTLIGHT

(Continued from page 138)

brilliancy in our statesman? . . . We are overjoyed at any sign that the nation's choice is up to the nation's average; and time and again you hear a thing called statesmanlike, which in private life would be just on the safe side of sanity . . ." Changing the word statesmanlike to government, that is the point of *Two Blind Mice.*)

Like *Two Blind Mice, At War with the Army* is a bad play, but a funny one in which the gags are just unwound for two hours or more and then broken off like a radio program. The plot is as primitive as a lean-to; a sergeant after three years in a Southern camp tries to get an overseas assignment. (That phrase, overseas assignment, is the only indication that presumably a war is going on.) With the same kind of young humour as *Private Hargrove* who remembered with fresh pleasure lines that were middle-aged during World War I, *At War with the Army* has an orderly room, a bucking lieutenant, the Captain's wife, the Colonel's crotchets, a rookie who can't find his billet, a pregnant PX salesgirl, etc. The only new item is that this is the product of the Yale School of the Drama—its students produced it, wrote it, and in some parts act it.

At War with the Army, Two Blind Mice, and *Diamond Lil* are extremely pleasant, successful bad plays. *The Big Knife* by Clifford Odets is a bad bad play. It pretends to be exposure of an idea. It is a swamp of confused values. It pretends to tell the tragedy of a tough-guy brilliant actor who in twelve years in Hollywood became his studio's most valuable property; it is actually another version of Odets' continuing fight against capitalism, against the employer as monster. Odets cries out against the flatness of life with money and the itch to get money. He always comes up with the same answer; the employer is wrong, not the employee who takes the money. Because this play is set in Hollywood, the employee—unhappy, bitter Charlie Castle—is the victim of an ominous studio head, a brutal Weeping Willie who threatens and blackmails Charlie into signing a contract for fourteen years with complete approval of scripts. For this peonage, Charlie will get $3,740,000. Charlie doesn't want to sign. His wife will leave him if he does. He is a "special idealistic type." (This idealist is also in somewhat of a jam as he ran over a child on Christmas Eve—just a hit-and-run case when he was drunk and had a studio extra girl with him; he made a deal with his best friend who confessed to the manslaughter and went to jail in Charlie's place.)

This idealist who wants to act in masterpieces instead of junk, whines about living in Hollywood

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IN PRAISE OF ISLANDERS

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the loud-speaker says rather boyishly, "but please notice that line of tractors. They are being shipped to America."

He is reminding us with proper modesty that in spite of worn-out machinery, a tired and ill-fed people without the incentive of personal advantage is producing at a figure unrivalled in their palmiest days—in the case of the most important agricultural machinery, 1000% above prewar level. (The British export figure on farm machinery is 800% above prewar level.)

Nations do not decline and fall as the result of hardships or even defeats. They crumble from within. The symptoms of decay are a corrupt legislature and executive, a venal judiciary, a tyrannical police in the pay of privilege, a frivolous, idle, and disunited people. Only a judgment perverted by hostility would attempt to pin any of these symptoms on the British people.

The main fabric of national character is tough and closely woven. Some disheartened youngsters are emigrating. But the real adventurers are staying home. The Islanders, disentangled from a brief, now out-of-date imperialism, are pioneers again, setting out to discover a New World and a new way for men to live together. If they succeed, Europeans torn between savage extremes may take heart and come to decent moderation. If they fail, as they might have done in 1940, the democratic way of life is lost.

And after Europe—how long, America?

These few straws blow in the wind. They suggest to me at any rate that the mourners can go cheerfully home and the gravediggers mournfully put up their spades.

The Lion has given them the slip again.

[EDITOR'S NOTE: *Miss Wylie, who was born in Australia, published her first fiction when she was only eighteen, had an early success with her first novel,* The Rajah's People, *which became a best seller first in England, then in America. Since then there have been no setbacks in the succession of short stories and novels. Her most recent novel,* Where No Bird Sings, *was published in 1947. Miss Wylie, who went back to England during the war and several times since, lives on her farm near Princeton, New Jersey.*]

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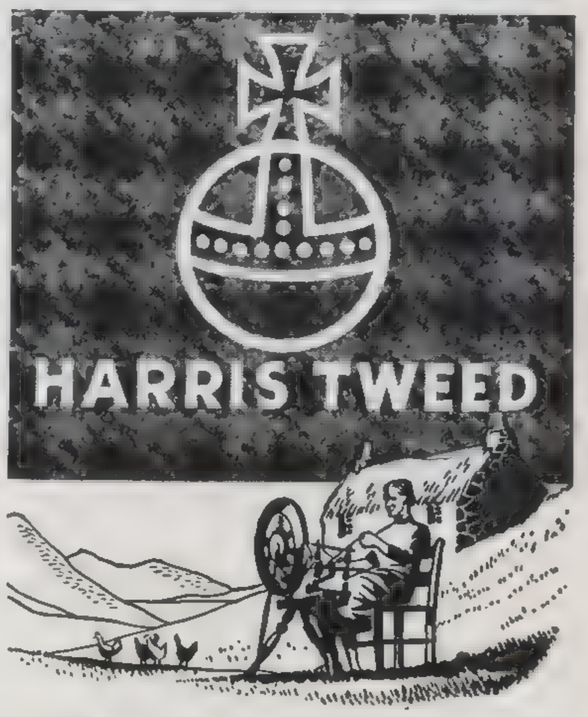

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VOGUE SPOTLIGHT

(Continued from page 206)

with its "publicity and flattery and deceit," has a way of putting himself and the world in one small boat. When his agent, hoping that the star and his wife will be reconciled, says: "Charlie—you and Marion, two sweet human mortals—you can't settle one little problem?" Charlie answers: "Maybe that's why empires are falling—because, just like me, millions can't settle one little problem." That kind of puffy analogy, usually heard about three in the morning, goes all through the play like a thread of decay.

Ever since he first came to fame in the thirties, Clifford Odets has always linked little ideas to the big world, he has always written essentially about money, against money. In *Rocket to the Moon*, a character, who announced that he made six thousand dollars that morning, pitifully said: "The more money I make, the more heartache." In *Waiting for Lefty*, Dr. Barnes says: "I've seen medicine change plenty—anesthesia, sterilization—but not because of rich men—in *spite* of them. In a rich man's country your true self's buried deep." That is the refrain of Charlie Castle in *The Big Knife*—Charlie, whom John Garfield plays with every stop out; the acting is like the swelling schmaltz of the organ at the end of a radio episode.

In the published version of *Waiting for Lefty*, Odets added some Notes for Production, explaining that the character Fatt "represents the capitalist system throughout the play. The audience should constantly be kept aware of him, the ugly menace which hangs over the lives of all who act out their own dramas. Perhaps he puffs smoke into the spotted playing space; perhaps during the action of the playlet he might insolently walk in and around the unseeing players. It is possible that some highly gratifying results can be achieved by the imaginative use of this character." Fatt is just an earlier and less menacing version of Marcus Hoff, the studio head of *The Big Knife*—with a cigar in his mouth. Fatt is the tadpole to the frog of Hoff.

For the last seven years Odets, in his own words, got a salary in six figures in Hollywood. His major beef in *The Big Knife* seems to be that the studios will pay millions to its employees but won't let them have the voluntary freedom of poverty, the right to do whatever they please—as Thoreau could at Walden Pond.

On the surface *The Big Knife* deals with moral decisions, made in an atmosphere of melodrama and inevitably made wrong. Actually it is just another whack at the class struggle. (Only the millions involved make it seem absurd.) Although money and the wrong dream are part of the strength of *Death of a Salesman*, although money and power are the supports for the fantasy of *The Madwoman of Chaillot*, money in *The Big Knife* is just a Grimpen Mire sucking in such victims as Charlie Castle, Mr. Odets' little idealist.

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HOW TO WIN AT CANASTA

(Continued from page 136)

tree—when they're ripe they'll fall of their own accord.

Suppose that now you have accumulated two or three Canastas and there are more in the offing. Suppose, too, your opponents have eked out a Canasta in the meantime and seem to be in a position to call—or go out. Then what's your move—to stay in or try to go out as soon as you can?

There is only one right answer to that unless, of course, you are playing for score. If you command the situation, have a chance at more Canastas, and your opponents have little chance at any more—stay in just as long as they will let you. (That 100 points you get for going out should mean no more than the gasoline consumption of a Rolls Royce—providing you own one.) And while forgetting that 100 points, forget that a Joker is worth 50, except for the purpose of making a high count for your first meld. It is the use to which you put wild cards that gives them their real value.

But suppose this time it's you who are on the spot. It's *you* who can't get the needed count.

You're on the defense. Naturally, the first thing to consider is your count, whatever it is. If it's a big one you may never get it, and in the meantime your opponents go down and begin picking up cards as you were doing a while ago. So, here is your first move.

If you are close to your count—anywhere near it—hold your wild cards and wait for it. If not, throw in a wild card as soon as you can. That freezes the pack, gives you reasonably safe discards, and doesn't add to your partner's discomfort, because he already needs a natural pair to make his first meld should he ever get the count. The main virtue of this defense is that it may force your opponents into a running game. If they don't get the pack within a few rounds they are likely to become fearful that you or your partner are getting fairly close to your count. Rather than risk a sudden turn of circumstances they may decide to make a quick Canasta and go out. Anyway, you can hope they will.

If the wild card you threw in the pack backfires, and the opponents get the pack—that's too bad. But if they can take it with a natural pair, they would certainly have got it anyway.

The discard of the wild card—like all other Canasta plays—should be either an *offensive* or a *defensive* move. (It is particularly important in the case of the wild card to avoid confusion as to which of these two uses it is being put.) Discarding a wild card because a player momentarily lacks another suitable discard, or is overly impressed with a galaxy of pairs in his hand, can be fatal. Discarding a wild card offensively is a good play only when the discarding side has a comfortably larger number

(Continued on page 209)

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HOW TO WIN AT CANASTA

(Continued from page 208)

of cards in its hands than has the opposition, and when the opposition's melds on the board are sufficient to guarantee a reasonable number of safe discards. But there are other things to watch for, too. If the discarding side has too many melds down, the opposition will also have safe discards. If the side discarding the wild card has a numerical superiority in cards, but most of them are in one hand, the partner with the weak hand is likely to be squeezed. This would be particularly dangerous if the partner with the weak hand plays in front of an opponent with a strong hand.

About the most perfect opportunity to use the wild card as an offensive play comes when one of the opponents strips his hand to make a difficult count, and the other opponent has shown that he can not support the melds with enough cards to indicate an early Canasta. If the stripped hand has had to make two or three melds to go down, and you and your partner are still up, the opponents are at the mercy of a wild card throw. They can not complete a Canasta, must continually feed the pack and sit by while you wait for it to get fat enough to grab. It is assumed that from the start—this being an *offensive* play—either you or your partner had, or were close to, your count.

The opponents have no good defense against this play, but there are a few heroic efforts they can make. For one thing, they can try to play the old running game if they can eke out one Canasta; also, the partner of the opponent who went down may temporarily hold up any melds he might have and retain his entire hand, thereby affording some protection against the wild card play. But the best defense is the most painful—give the pack, as quickly as possible, to the side throwing in the wild card. There's a better than three to one chance of their getting it in the end anyway, and you'll be making the best of a bad situation. Above all, try never to lose your own players and dissipate your wild cards by throwing them in the pack. You might get a Canasta and go out suddenly while the opponents are still smacking their lips—but you'll never do it if you spend your good cards one at a time, just to see the draw go around once more. (All this is concerned with the defense against the *offensive* use of the wild card. It is not to be confused with the *defensive* use of the wild card mentioned earlier—in the case where a side has little chance of making its count and throws in the wild card to limit the playing of the hand. The wild card may also be used as a defense when the hand is coming to a close, when there are few cards on both sides, and when a player is badly squeezed. A wild card thrown in the pack at such a time may stave off another Canasta until one side goes out.)

(Continued on page 210)

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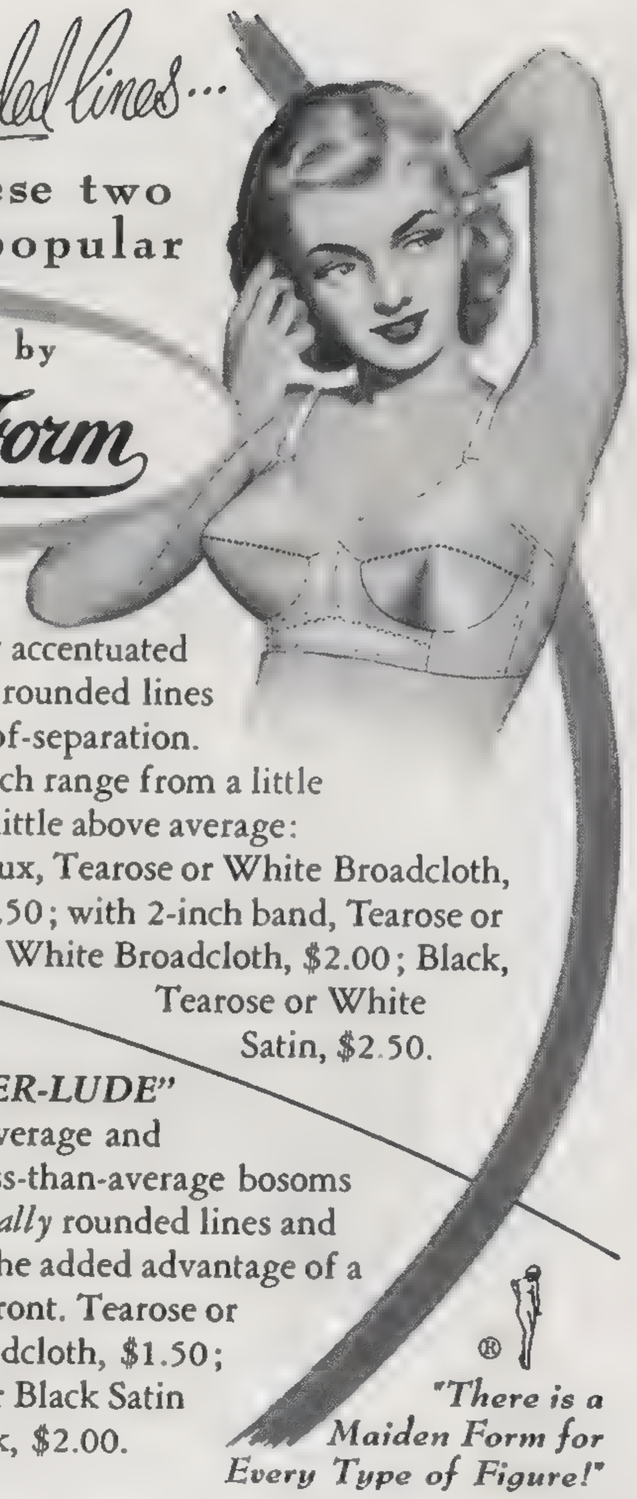

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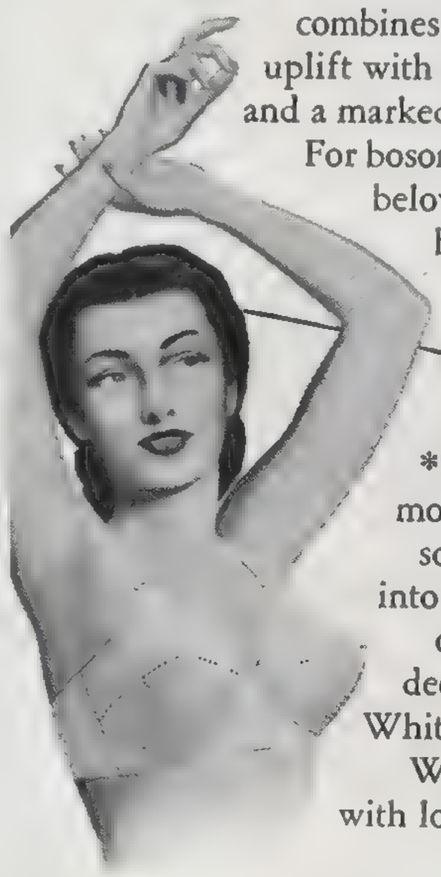

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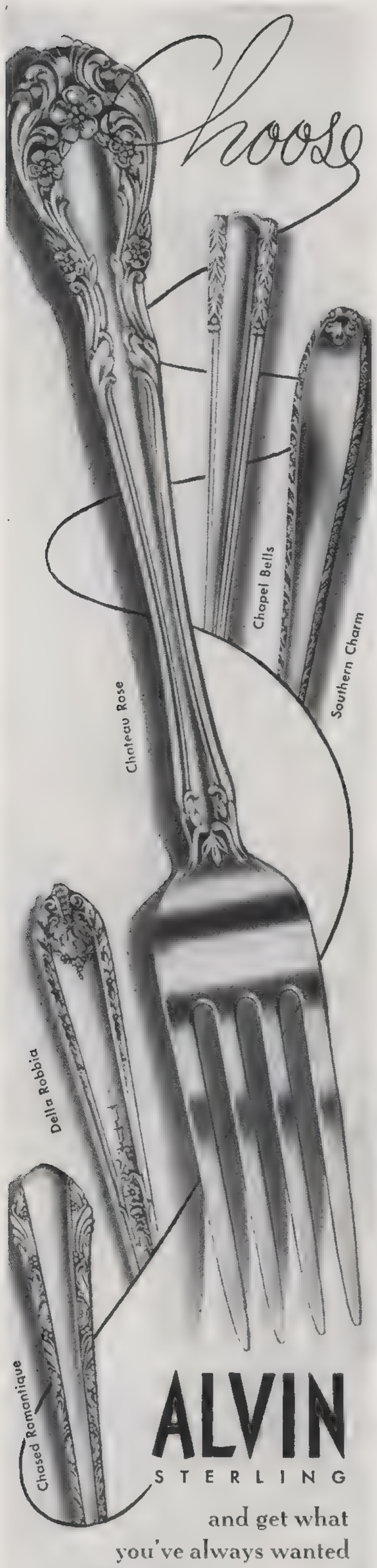

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HOW TO WIN AT CANASTA

(Continued from page 209)

Briefly, here are a few Do's and Don'ts. When on the offensive *do* keep plenty of cards. They're protection against the wild card throw, they give a broad playing base, and if you have picked them up from the pack your partner knows you have them—you hope. (Johnny Crawford, the Philadelphia bridge wizard, is a great believer in collecting a big hand. Recently, in a tense Canasta game with Ozwald Jacoby, Crawford went out suddenly with a 22-card meld.)

Do play to the weak hand and let it stay in position to go out. Do hold your extra players—cards you may play at any time on already made Canastas. You may need them for safe discards and, more important, they conceal your going-out position.

Don't get down to one card unless you find you must make a difficult first count, or you want to show your partner you're ready to go out. One card can leave you in a tight squeeze for discarding. And even when you want your partner to know you're down to one card, be sure you are willing for the opponents to know it, too. You might frighten them into completing Canastas. Don't give your hand away by hesitating over a card, or by counting your hand, when it is your turn to play. Do your thinking between times and play fast when it's your turn.

Take these conclusions only as thought-provoking comments—not infallible rules of play. Canasta is an involved game, and there are many ramifications to the broader points touched on here.

[EDITOR'S NOTE: *A member of New York's Regency Club, Jesse C. Beesley became interested in Canasta soon after the game was introduced to this country. He helped Ottilie H. Reilly, the leading Canasta exponent in the United States, in the preparation of her latest book,* Canasta—the Argentine Rummy Game; *Mrs. Reilly wrote two previous articles on Canasta for Vogue.*]

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AMERICA'S MAMMOTH SEWING BEE

BY ELEANOR LAKE

More than 28 million women and girls are sewing this year. Home sewing, which seemed to be dying out in the ready-to-wear '30's, has boomed since 1940. Women who didn't know the difference between a gusset and a grommet now talk wisely of top-stitched godets and tacked herring-bones, and judge the "hand" of a fabric as shrewdly as their grandmothers did. Their enthusiasm has tripled department store sales of piece goods since 1941, has left the sewing machine industry—up 50 per cent since 1940—struggling to meet a huge backlog of orders, and has mushroomed pattern sales from 44 million in 1939 to more than 100 million in 1948.

In the 1,000 crowded Singer Sewing Centers, where close to half a million women a year now take 16-hour courses in cutting, fitting, and stitching, it sometimes seems as if America has gone sewing-mad. One New York centre runs nineteen teen-age classes for parochial school students alone, while another has an adult waiting list lined up for two months ahead. A Los Angeles centre recently had a bride and her bridesmaids come in to make their wedding clothes. (Two of the bridesmaids were taking their sixth consecutive sewing course.) Mothers and daughters take lessons together and make dresses for each other.

Sewing has replaced cooking as the favourite domestic science course in high schools, and more than half a million 4H Club farm girls now learn to make all their own clothes, with the best young amateur dressmakers competing in county, state, and national dress reviews. Newspaper pattern columns draw six times as big a response from women readers as recipe and beauty-hint columns.

With an estimated 400 million garments run up on home sewing machines in 1948, some textile houses find that they are actually selling more material to home sewers than to the once all-important garment trade. Instead of a dim corner stacked with dreary piles of gingham and serge, stores now have fabric fashion centres, panelled in mirrors or decorated in brilliant modern colours, with counters full of modern fabrics such as estron, leopard jersey, aralac, aluminum-striped chambray.

Marshall Field in Chicago, R. H. Macy in New York, J. L. Hudson in Detroit, Rich's in Atlanta, and many other department stores have entire floors given over to every-

(Continued on page 212)

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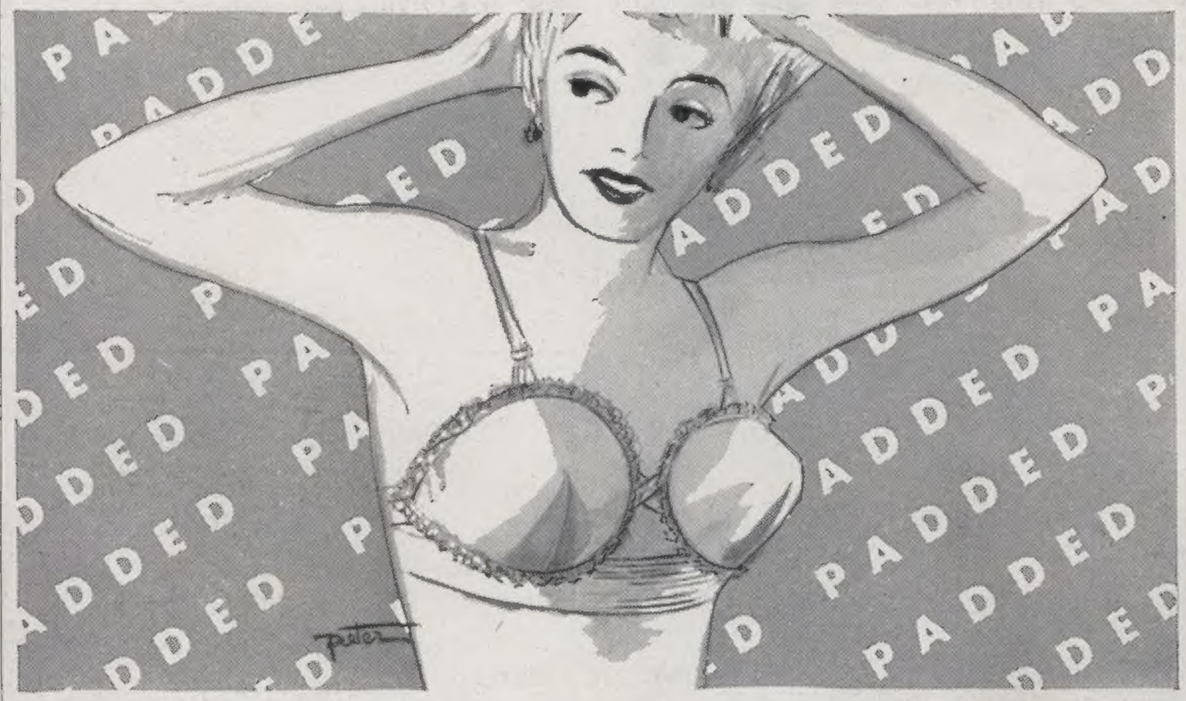

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AMERICA'S MAMMOTH SEWING BEE

(Continued from page 211)

thing from "findings" (zippers, thread, etc.) and sewing machines to pattern counters equipped with free pencils and paper for taking notes, and the help of expert staff sewing consultants for beginners. Wanamaker's in Philadelphia features a teen-age centre, with six machines available for after-school hours, two big cutting tables, and lockers for unfinished work. One enterprising store, The Sewing Center in Fayetteville, Ark., advertises that a housewife *can* walk in wearing her slip and sew herself a complete outfit without leaving the store.

Modern sewing machines ruffle, quilt, pleat, hem, darn, embroider, hemstitch, make buttonholes, sew directly over pins (which saves basting on long straight seams), and even back-tack to finish the end of a seam without hand-knotting. Even a small child can handle the automatic hem marker. Clever tailor-tackers cut the time-consuming business of marking pattern directions on the cloth with coloured thread. Pinking shears finish seams in one operation. Tailors' mitts, revived for home use, help amateurs to "sweat" sleeves into wrinkleless perfection at the shoulder with a steam iron.

More than 250,000 women have already invested in new plastic dress forms. Moulded in warm plastic directly on a customer, this image is an exact reproduction of the customer's figure. After a thermoplastic form has been moulded and hardened on a customer, it is slit up one side, lifted off like a suit of armor, finished in bronze, fitted with tapes for pinning, and set at the customer's own height on a stand.

All the big pattern companies have sewing experts constantly touring the country, giving fashion shows in the major stores and lectures on such subjects as "Making Plaids Behave." Audiences of 1,000 and 1,500 women in a single store are not exceptional. In one Chicago store, The Fair, 150,000 home sewers have already graduated from its various sewing schools.

Patterns, actually, have been transformed since the days when Ebenezer Butterick first sold them 75 years ago. The bits of tissue paper the home dressmaker spreads out on the dining-room table today are the result of thousands of studies of the human body made by the Bureau of Standards and the American Standards Association. Even the different sizes in which a pattern is cut are scientifically exact. Studies have shown, for instance, that a husky size 40 needs no longer skirt than a slim 14, but does need an extra bit at the back of the bodice because big women develop curved shoulders. Again, a size 40 may actually seem to have a shorter sleeve than a 14 because the size 40 needs so much extra in its ample armhole. With science to be combined with style, making a Vogue pattern, for instance, calls for a great number of operations, from the croquis of the master designer through a dozen drafting boards, muslin models, and scale measurements to the final hairline cutting and carefully phrased directions. But using one of these modern patterns is as simple as following a kitchen-tested recipe.

Farm wives have a huge windfall of material, absolutely free, in the 150 million yards of print cotton now used each year to make feed sacks. (The days of the old-fashioned plain feed sacks, used on the farm to make sheets and pillow cases and worn, label and all, by the children, are past.) Sack manufacturers are careful to supply assorted lots, a dozen or more print designs to a bale. The prints themselves are carefully styled. The Bemis Brothers Bag Company, for instance, keeps its own staff of designers and pre-tests new print designs on a panel of farm wives.

Home sewing pays rich dividends in pleasure and satisfaction. It gives modern women, surrounded by mass-produced things, a chance to be individual, to create something especially and uniquely their own. A new pattern is as challenging to the woman who sews as a new recipe is to a good cook—and while a masterpiece of a pie disappears at dinner, a masterpiece of a dress is there to be admired and cherished and worn with pride for months and even years to come.

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 198 Spadina Avenue, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

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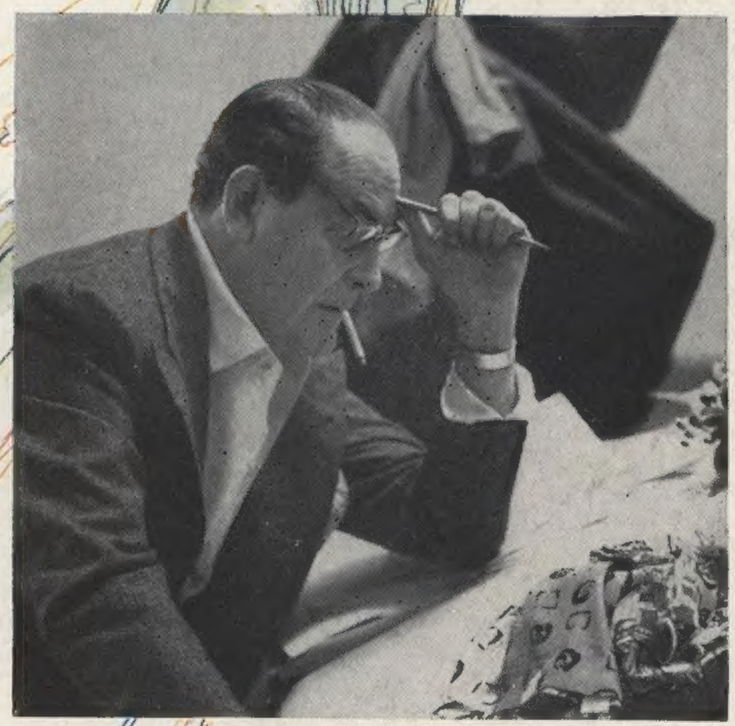

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